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THE HUNTER, BY DIMITRY STELETZKY
(RUSSIAN)

THE INTERNATIONAL EXHIBITION AT PITTSBURGH: THE FOREIGN SECTIONS

BY ELISABETH L. CARY

A LITTLE of everything is the idea informing the twenty-fifth International Exhibition of Paintings at Carnegie Institute. The galleries extend their hospitality to sixteen nations and to many of the almost innumerable schools into which modern art is divided. The extremes of tendency have long been unchanged. More than two hundred years ago and in a country on the other side of the world from our own, a Chinese flower painter reflected: "I have

been looking at some flower studies by Lu Chih. Lu seems to have thought that art consists in altering nature. I, on the other hand, believe that it is only by pushing truthful representation to its absolute limits that one can transmit the inner essence of a flower's being." The modern Lu still thinks it best to alter nature, and his rival is concerned only to penetrate nature's quality to its essence.

In the present exhibition numerous excel-



THE INTELLECTUALS OF MY VILLAGE

RAMON DE ZUBIAURRE (SPANISH)

lent painters range themselves about each of these two extremes, and in the intervening space may be found all degrees of modification of one or the other point of view. As a whole, however, it presents a conservative front, the radicals having emphasized their conservatism in the examples shown.

Most visitors to the exhibition will find the direct path from nation to nation the easiest to follow, but for purposes of comparison it would be interesting to rehang the galleries bringing works of corresponding schools and tendencies into neighborly groups. Without attempting this difficult revision, it is worth while at least to glance at the "young" pictures in each section, since their ranks are led by the winner of the first prize, the "Horitia and Fabiola" of Feruccio Ferrazzi. The artist was born in Rome in 1891, and must therefore own to thirty-five years, which gives him time to have passed through several phases and to have enriched his simplifications by the

fusion of various influences. The picture that takes the prize—a woman and child in a room of severe architecture—seems, however, to be two moods warring somewhat within one composition. The straitening of the woman's garments and of the austere background of plain wall and arched doorway is Giottesque, in spite of an opulence of substance and contour such as our vague conception of Giotto's style rejects. But the little child, rather elaborately dressed, her head tipped up to look at something outside the composition, is pure nineteenth century portraiture very nicely done.

Felice Casorati, another of the young Italians, who comes under the mysterious classification "neo-classic," is dauntlessly consistent in his portrait of his sister, inflexible, unrelieved by ameliorating detail, a distillation of character that would be rare at any time in any country. It is amusing to compare this taut, withdrawn personality with the handsome, relaxed lady holding a



LA DOLOROSA

BY

JOSE GUTIERREZ SOLANA (SPANISH)

TWENTY-FIFTH INTERNATIONAL EXHIBITION,
CARNEGIE INSTITUTE, PITTSBURGH, PA.



THE ARTIST'S SISTER

FELICE CASORATI (ITALIAN)

shell in each hand, painted by Mancini and in that artist's characteristically rich and exuberant manner. Ubaldo Oppi is one of the neo-classic group also, but it is difficult to say why he should be pigeon-holed with Casorati on any count, as between them is no remotest resemblance of outlook, style or technical method. Giovanni Romagnoli, Italian member of the Jury of Award, and the painter to whom is given the honor of a

one-man exhibition within the general exhibition, is young and gifted, but even less than Oppi does he belong with the Casorati or Ferrazzi type of investigator. Over twenty studies and pictures by him grouped in Gallery 9 tell one story, of a brilliant technique and a passion for sweetness and light.

In France, young and old become confused. When the admirable little "Bulletin



H. E. BARON GEORG FRANCKENSTEIN

VICTOR HAMMER (AUSTRIAN)

de la Vie Artistique" had for an "enquête" the question of what young painters are thinking about, it divided the artists to whom it addressed its questionnaire into two camps, that of the "elders" and that of the "young." Jules Émile Zingg belonged to the latter, and in the course of his reply remarked that he was forty years old and that for a painter was now considered young. "Raphael," he added, "was dead

before reaching that age." Othon Friesz and Vlaminck were others in the camp of youth. All are represented in the Carnegie exhibition and all wear an aspect of maturity. Their lessons have been learned, their conclusions revised. Experiment has become experience. Friesz, who has been through innumerable influences and conquered them, emerges with a structural force the grim strength of which is disguised by his feeling



MOTHERHOOD

BORIS GRIGOREIV (RUSSIAN)

for light movement in such compositions as the "Toulon" in this exhibition. The boats of the harbor pointing their noses this way and that. Reflections hurtling into the water in a dancing zig-zag. Smoke and clouds drifting. Changes of direction and vivacious spontaneous interplay of detail in a picture that has weight and measure. Segonzac, who made his plunge into cubism and came back sober and a little dull, is

here with his "Bathers," a canvas that hardly can fail to rouse discussion, so out of key is it with the American public's conception of an exhibition picture. It is, however, a good example of tendencies shared by a very considerable number of young French painters. There is no emphasis upon subject. These bathers sprawling on a grassy bank might be huge patches of the good brown earth for all the stress that is



A COUNTRY WOMAN

ALBERTO SALIETTI (ITALIAN)

laid upon their humanity. There is no ingratiation, there is nothing but the heavy pattern of nude flesh and green bank, with a slow pulse of life beating in the plastic flesh. One gains the impression that the chief preoccupation of this painter is paint.

Other names are familiar. Derain is here with a still life; Picasso with one of the weighty Maternities of the Quinn collection; Marie Laurencin, who was exhibiting at the

Salon twenty years ago; Utrillo; Vallotton, who died this year; Jean Marchand; none of them quite the top cream of French youth, but valuable as showing the point at which the tide turned.

The conservative group in the French section has a strong representation and most of the artists, perhaps all of them, have been included in the earlier Internationals. The Second Prize this year was awarded to K. X.



CLOSING TIME, AVIGNON

SIR WILLIAM ORPEN (ENGLISH)

Roussel for a "Faun and Nymph under a Tree," a picture that resumes the artist's characteristics without deviation in mental attitude or technical approach.

In the British section the younger group has only a few words to say, but these signify moderation. Mark Gertler's self-portrait is amazingly weak. A former impression of him as a revolutionary talent breaks down before it. Roger Fry in "The Hotel Garden" is entirely unimpressive. Dod Proctor's "The Back Bedroom" wins an Honorable Mention. A serious young woman in a twisted position on a bedroom chair, large head, hands and feet, the forms heavy but not distorted or subjected to extreme simplification. The interrelation of the shapes into which the composition is cut, and the resistance on the part of the painter to all solicitation of superficial charms and graces, especially the elimination of detail unnecessary to the design are distinguishing characteristics. Duncan Graat

in "The Armchair" shows a firm mastery of his material. Paul Nash is one of the younger group, thirty-five or thirty-six years old, and holds an independent place in British art. No one works with quite the same mingling of economy, grace and sensitiveness. His contribution to the International is a still life, a study of cat-tails and fringed weeds in a pitcher on a table. He is fond of this type of field growth. It is found in many of his drawings and paintings, springing up in corners, dotting foregrounds. His feeling for it has lent delicacy and freedom to his interpretations of tree forms, to his decorative inventions, to his lighter compositions of land and sea. This little pitcherful of weeds with its joyous flashing changes of direction, its daintily veiled force of construction, is among the definitely important episodes of the exhibition.

Léon Underwood in his "Venus in Kensington Gardens" harks back to the problem of clothed and nude form contrasted, which



HUGH WALPOLE

AUGUSTUS JOHN (ENGLISH)

roused the Paris public when Manet presented it in "Le Déjeuner sur l'Herbe" of enduring fame, and which charmed the Venetian public in Giorgione's lovely "Pastoral Symphony," now in the Louvre. As in the case of Manet, public sentiment will be against a realistic interpretation of a scene that would shock the decorum of the period; but Mr. Underwood's picture is not merely well painted, it expresses a whole-

some tendency in the mental attitude of the day through the general indifference to the rather stupid little model. Otherwise not quite interesting enough in design or rich enough in quality to make a rebellious gesture convincingly worth while.

A cubistic effort by William Roberts with the title "Outside the Pawn Shop" seems positively reactionary, so clearly has the modern tendency turned away from cubism



OUTSIDE THE PAWN SHOP

WILLIAM ROBERTS (ENGLISH)

and from purely formal design toward a personal response to nature. Rosalie Emslie is represented by a robust nude curled in an armchair, the title, "Comfort."

The older exhibitors in the British section are so well known in this country that it is superfluous to dwell on the work sent this year. There are one or two examples, however, that call for a word of special comment. Charles Sims in his "Portrait

of the Rt. Hon. Lord Blanesburgh contributes a remarkably handsome example of formal portraiture, in which accessories, costume and background are painted with exquisite skill and bathed in atmosphere, while the head is invested with life and warm humanity. A portrait by Ambrose McEvoy of the artist's mother is another evocation of life tremulous with spiritual suggestion, a beautiful picture.



PORTRAIT OF MME. BUISSET

LOUIS BUISSET (BELGIAN)

An award in this section goes to Walter Sickert's "Versailles" which wins the Garden Club Prize. The remaining artists of the British group include Brangwyn, Cameron, Munnings, John, Colin Gill, Maurice Greiffenhagen, Clausen, Orpen, Charles Shannon, William Nicholson, Henry Tonks, Glyn Philpot, Wilson Steer, Arnesby Brown, Vivian Forbes, Lavery, Greaves, Cayley Robinson, Laura Knight.

In Spain those whom we know best prove best worth knowing if this representation can truly be called representative. The Zubiaurres, Anglada, Grosso, stand out. There is a clever composition of child and beasts and birds by Antonio Ortiz Echague, a decorative illustration of decided charm, and there is an extraordinary picture of a religious procession by José Gutierrez Solana, with the hieratic solemnity of the Byzantine.

Holland has been included chiefly as a gesture of good fellowship, since with the exception of Marius Bauer's well-known art and a symbolic, sentimental and insipid composition by Jan Gregoire called "The Family," it offers nothing to delay one's steps in passing through the gallery. Austria, on the other hand, counts among her half dozen contributions Oskar Laske's original, complicated and dramatic "Tower of Babel," Victor Hammer's portrait of Baron Georg Franckenstein, Austrian Minister in London, a sternly realistic, precise, intricate and compact performance, and Antoine Faistauer's "Old Village, Menton" to which is given Honorable Mention.

Germany is strongly represented, for the most part with painters of the older schools, but Karl Hofer and Otto Dix show the fruits of modern experiment in opposite ways. Edvard Munch is the one outstanding figure in the section given to Norway and Sweden. Rumania with one artist and two pictures shows the high merit of exclusion as these beautiful little pictures, one a portrait, the other apple-blossoms by Eustache Stoenesco, speak eloquently for their country. Poland is dominated by Olga de Boznanska, Czechoslovakia by Max Svabinsky. Belgium makes a definite impression with Auguste Oleffe's idyllic "One Evening," and a vigorous expressive picture by Philibert Cockx called "The Taffeta Gown." The Hungarian Izsak Perlmutter in "Girl Playing" provides the raw material for a lively dance of directions and decorative patterning in the Matisse manner, and the failure to organize the multitudinous items of the design shows by contradiction the strength of the Matisse method.

In the "Motherhood" by Boris Grigoriev, we see the polite side of the younger Russia letting its training disguise its barbaric inheritance. Maliavine's "Shouting" wears less disguise. There is nothing of Ssarjan, of Ssomov, of Gontscharova, of Lentulov, of Burliuk. Alexander Jacovleff is represented by one of his studies of Chinese women. A section the weakness of which is the more noticeable that excellent examples of the new art in Russia have already found their way to American collections and have been in more than one exhibition here.

The American side of the International is numerically too strong for inclusion in a

notice of this scope. Its quality deserves a separate article but most of the works have been seen in earlier exhibitions and in various cities. A number are lent by museums and public collections. "Mountebanks and Thieves" by Robert Spencer takes the Third Prize and Max Kuehne's "Rocky Neck" has the First Honorable Mention. John Carroll's "Man with Guitar" also receives Honorable Mention.

ITEMS

The Metropolitan Museum of Art opened on November 8 a comprehensive memorial exhibition of the works of Joseph Pennell. The collection was set forth in four small galleries and included etchings, lithographs, drawings, water colors and pastels, also a number of books illustrated by Mr. Pennell. In place of the usual catalogue of the exhibition, there was on sale in the galleries an account of the life of the artist written by Mrs. Pennell, by whom, also, many of the works in the exhibition were lent.

The Museum's Tenth Annual Exhibition of American Industrial Art was also shown during the month of November. This exhibition, designed to promote an interest in good design and to stimulate its production, included examples of furniture, rugs, silks, cretonne, silverware, glass, china, and metal work. One of the conditions of admission to the exhibition required that entries should have been designed and executed in all of their parts in the United States.

An exhibition of paintings by J. Eliot Enneking of Boston is being shown at the Sweat Memorial Museum in Portland, Maine, during the month of December. Mr. Enneking is a native of Massachusetts and is best known, perhaps, for his paintings of New England landscape. He studied under Joseph DeCamp, Frank W. Benson and Edmund C. Tarbell, and is a member of the Boston Arts Club, the Copley Society (Boston) and the Salmagundi Club (New York).

He is the son of the late John J. Enneking of Boston, who was also a landscape painter of note. A painting entitled "The Village Church" included in the exhibition in Portland this month is, with the kind permission of the artist, reproduced on page 655 of this Magazine.



THE PLAYER

GEORGE LUKS

AWARDED MR. AND MRS. FRANK G. LOGAN MEDAL AND \$1,500 PRIZE

THE ANNUAL AMERICAN EXHIBITION AT THE ART INSTITUTE OF CHICAGO

BY KAREN FISK

GEORGE LUKS' painting called "The Player" has a spirited *je ne sais quoi* that is as American and as electric as Times Square. James Chapin's "Miss Ella Marvin" could belong to no other time or country than our own, and could have no more effective background than the mail-order kitchen stove before which she sits. John

Sloan's "Roofs at Sunset" is New York by a realist suddenly struck by the lyric beauty of a great city. "Kids and Snow" by John R. Grabach, and "New York Snow Scene" by Theresa F. Bernstein are likewise indigenous products, as are Ross Moffett's "Shank Painter's Pond" and Anthony Angarola's "Squatters' Lodgings."

These are bits of Americana, such as Mr. Henry L. Mencken might collect. And one could go through the Thirty-ninth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago, looking for evidence of this sort, and find plenty of it. The Santa Fe and Taos groups, the Boston and Provincetown painters lend themselves agreeably to the point of view that seeks national aspects in a national exhibition. But what of the strange visions of Henry O. Tanner, the romanticism of Arthur B. Davies, the cosmopolitanism of Kenneth Hayes Miller, Frederick C. Frieseke, Guy Pene du Bois? They, and many others both in and outside the current exhibition, refuse to be tagged in this facile fashion. When I visited the Internationale Kunstausstellung in Dresden last summer, there was the pleasant surprise of coming upon the small, well-chosen American section. There they were—Charles Sheeler, Walt Kuhn, Walter Pach, Rockwell Kent, Jules Pascin, William J. Glackens—as I had so often seen them at home. And yet, I wondered, suppose I had not seen the names or recognized the characteristics of the individual painters, should I have known these men instantly for Americans? Probably not, for they are as different as their names, and a Pascin and a Kent could never be expected to see quite eye to eye, certainly. Moreover, apart from his subject matter, are the clean, immaculate edges of a Sheeler so far from those of some of the younger British group? And if Glackens had got mixed up and placed in the French section, would the mistake have been too glaring?

Wherefore, fascinating as the surmises may be, let us leave the question of an "American School" out of the question as we look at the current Chicago exhibition. Of course, subject matter is largely American, as it has been for some years; and that is good, whether it take the form of a perfectly direct triple portrait of coast types, as in Charles W. Hawthorne's "The Captain, the Cook and the First Mate," or in a tendency toward abstraction of contemporary motives, as in Charles Rosen's "The Roundhouse." It was not in terms of sociology that the works in this exhibition were selected. The juries—John Carroll, Charles S. Chapman, Daniel Garber, John A. Holabird, Carl A. Krafft, Robert Spencer and Paul Trebilcock

for paintings, James E. Fraser, Charles Grafty, Leon Hermant, Ida McClelland Stout, and Adolph A. Weinman for sculpture—these juries met and gravely scrutinized hundreds of pieces. Their standard of selection was: "Is it good? Is it good enough?" And so it is, that each spectator, constituting himself a jury of one, must review an exhibition. Connoisseurship is for the few, but the development of taste is the privilege, the first duty, of everyone whose interest in the arts is sincere.

For me the first view of one of these large, heterogeneous exhibitions is like one's introduction to an ocean liner. The real sea is not nearly so disturbing as the sea of faces of one's fellow-passengers. Heavens, so many people, and not one friend! And then two days later—Ah yes, he's interesting; she's a dear! And then the very last day out (as Ambrose Light or the Channel Islands draw near)—now where have *they* been all this time? Quite the most entertaining people on board . . . So at first an exhibition of paintings and sculpture from all parts of the country, representing all moods and approaches, is confusing. The members of Charles Hopkinson's cheerful family and the elegant Mercedes de Acosta of Abram Poole nearby, and the proud "Nude" of Eugene Speicher are strange neighbors. All these hundred paintings, like guests at a reception or passengers on a ship, seem at first to wear bright, fixed expressions. And then, as we circle again through the rooms, we find that the false smiles fade away as of small importance, making room for the more positive impressions of sympathetic works.

These are some of the impressions of a tour through the American exhibition at the Chicago Art Institute: George Luks' vivacious musician, "The Player," is actually painted in dull, almost mean color, except for a yellow neckerchief and the gay green of the accordion. These happy notes, and the swift, telling brush strokes give the work so much vitality that the sombreness of the general scheme is forgotten. Robert Henri. John Carroll, Clifford Addams, Maurice Sterne, all have studies of exotic female types. Henri's "La Gitana" adds nothing new to her painter's reputation, but sustains his right to our affection for his warmth and catholicity, our respect for his painter-



FAMILY GROUP

CHARLES HOPKINSON

AWARDED MR. AND MRS. FRANK G. LOGAN MEDAL AND \$1,000 PRIZE

qualities. Clifford Addams' "Bohemienne," on the other hand, winds loosely across the canvas and leaves us unmoved. John Carroll's "Lydia" is pleasant, but the painting of her starts a long chain of reminiscences. This I have seen before, and that, but where? Of these four ladies, I like Maurice Sterne's "Giovanna" the best. She is admirably composed, her color is subdued but rich, and she has the quiet of a primitive about her, though she is manifestly of today.

Adolphe Borié's "Woman in Red" and "Woman Reading" are tactful, beautifully sure; they bring the aroma of Impressionism, which must to us today seem restful, no matter how wildly the battle raged in an earlier decade. "Impressionism" comes to mind, too, before Frederick C. Frieseke's "Nude," with its Renoir delight in curve and flesh. And one thinks "Renoir" again before William J. Glackens' delightful "Child in Chinese Costume," but this artist

has lost none of himself by acknowledging a master. . . . Eugene Speicher's "Nude" is a thoughtful work, but less charming than smaller portraits by the same gifted painter ("The Girl in the Plum-Colored Jacket" and other heads of young women); obviously, it was painted for the exhibition gallery. Everybody who goes through the galleries sees Randall Davey's large, bold double-portrait of Mr. and Mrs. Cyrus McCormick, Jr. It is perhaps a too-ambitious work, in the effort to do justice to both the persons portrayed, to their costumes and the western scene behind them. A more satisfying recent work of Mr. Davey's is the portrait of John Galsworthy, which has been presented to the Art Institute by Mr. and Mrs. William O. Goodman. Portraits of a more conventional order are Paul Trebilcock's of Miss Barbara Graf and President Kinley of the University of Illinois, Leopold Seyffert's Lucy C. Norton, and Gerrit A.

Beneker's painting of the Arctic explorer, Donald B. MacMillan.

A young man like Anthony Angarola does not stand still. His "Mission Singers" is not the most pleasing of his paintings, nor

a similar capacity for conventionalization without loss of the living quality of human beings and other growing things. Pieter Breughel in the past had this gift to a supreme degree, and more recently VanGogh.



MASK OF NUBIAN GIRL

BENJAMIN T. KURTZ

AWARDED MRS. KEITH SPALDING PRIZE OF \$1,000

should we like the very stylized "Christ Driving the Money Changers from the Temple" to represent his ultimate phase; but both these canvases are steps in search and research, and "Squatters' Lodging" is Angarola as we have known him for several years, feeling life in little, crazy, crooked houses. On the same wall with the latter painting, hangs "Riverview Section, Chicago" by Belle Goldschlager, which might at first glance be taken for an Angarola. William S. Schwartz in "Old Country Bazaar" and "Sunshine and Shadow" has

Where shall we place Elizabeth Sparhawk-Jones' "Resting Woodcutters"? Certainly it has a crude power that makes it an achievement for a painter of her sex; there is nothing feminine in the subject—sprawled workmen resting from their labors—or in the thick strokes that build it up. Several other painters seem also to be working in new directions. "Miss Murphy" by Frederic Clay Bartlett shows greater simplification of mass and color than earlier works by this well-known artist. As for Henry O. Tanner's "Two Disciples at the Tomb," little

relates this remote blue-green scene to the yellow-lighted painting of the same name in the Institute's permanent collections, except the reverence, the mystery, the faith which breathe in all of Mr. Tanner's work.

We turn to the sculpture and find variety if not quantity or startling single works. Certainly the most interesting group are Benjamin T. Kurtz's Nubian studies, admirably realized studies of primitive types by one who must understand the psychology as well as the modelling of the heads of these desert people. The "Mask of a Nubian Girl," which won the Spalding prize for sculpture, is splendidly conceived and followed through. Albin Polasek and Charles Grafty have interesting portraits of men, and Mario J. Korbels "Adolescence" is delicately charming. Arthur Lee's "Volupé" is a beautiful and sensitive work by one who fuses the living quality of the human torso with the *à priori* abstraction of art perhaps better than any other sculptor living in America.

The following prizes were awarded:

The Mr. and Mrs. Frank G. Logan medal and prize of one thousand five hundred dollars, to George Luks for "The Player."

The Mr. and Mrs. Frank G. Logan medal and prize of one thousand dollars, to Charles Hopkinson for "Family Group."

The Potter Palmer Gold Medal and prize of one thousand dollars, to Eugene Speicher for "Nude."

The Mrs. Keith Spalding Prize of one thousand dollars for sculpture, to Benjamin T. Kurtz for "Mask of a Nubian Girl."

The Norman Wait Harris Silver Medal and prize of five hundred dollars, to Clifford Addams for "Bohemienne."

The Norman Wait Harris bronze medal and prize of three hundred dollars, to John W. Norton for "Nude."

The Mr. and Mrs. Augustus S. Peabody Prize of two hundred dollars, to Clarence R. Johnson for "Lumberville, Bucks County, Pennsylvania."

The William M. R. French Memorial Gold Medal to John David Brein for "Romanza."

The Martin B. Cahn Prize of one hundred dollars, to James Topping for "Old Barn."

The M. V. Kohnstamm Prize of two hundred fifty dollars, to Elizabeth Sparhawk-Jones for "The Resting Woodcutters."

Honorable mention was awarded to Carl Wuermer for "Summertime in the Catskills," Robert K. Ryland for "Bridge Pier, Brooklyn," Ivan L. Albright for "Paper Flowers," and Kenneth Bates for a still life, "Experience."

EDWARD E. OAKES: MASTER CRAFTSMAN, MAKER OF HAND-WROUGHT JEWELRY

BY ANNE WEBB KARNAGHAN

THE BEST substitute that America offers today for the old apprenticeship system of Europe is the custom of a youth entering a shop at a nominal salary and remaining there until his trade or craft is mastered. This point of view in no way belittles the merits of art-school training, so valuable in raising the standard of artistic appreciation and in giving the trained student a thorough knowledge of the history and methods of his craft. Yet, for the person possessed of unusual talent or genius, it is questioned whether anything can impart to him the

essentials of his craft like rigid assistance to an able master.

Edward E. Oakes, one of the foremost creators of hand-wrought jewelry today, would lend argument for this point of view. His career is marked by no series of degrees or awards from American and European art schools but is a record of eight consecutive years spent as an assistant to two of the ablest workers in jewelry and enamels in America, followed by several years alone seeking his own particular style.

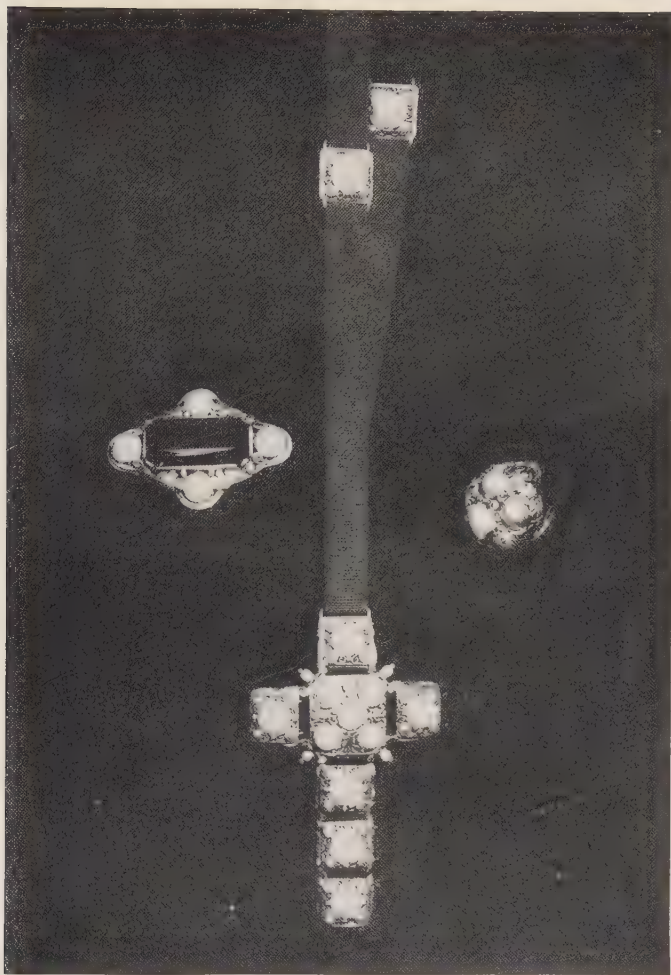
The genius of Edward E. Oakes expressed



TWO PENDANTS, ONE IN FORM OF LANTERN TIPPED WITH BAROQUE PEARL AND SUSPENDED ON SIMPLE CHAIN: THE OTHER ELABORATELY WROUGHT FOLIATED DESIGN ON GOLD BASE, SUSPENDED ON BLACK CORD. BY EDWARD E. OAKES

itself early in boyhood—not in the medium of gold and precious stones, however, but as a kite-maker. When fifteen years old, he was known as the best kite-maker in Boston and is credited with having made kite-flying one of the popular juvenile sports of the town about 1906. Boys came from all over Boston and from nearby villages to buy kites from his little factory located in the rear yard of his father's home in Dorchester. There was no secret about his methods of making kites—any boy could secure free instruction from him—but every boy preferred to buy “Eddy” Oakes’ kites rather

than make his own, because no one, not even with full instructions, could make quite so good a kite as this enterprising young man. He had a genius for getting the sticks in just the right proportions and for giving the proper curve to the cross-piece at the head of the kite—a skill that was instinctive and impossible for him to impart with the most exacting instruction. This aptitude of eye and hand has been developed and translated today into another medium. He discusses his methods of making jewelry with the same simplicity and frankness that he instructed his young associates in making kites, but the



ELABORATELY WROUGHT CROSS FINISHED ON BOTH SIDES: SUSPENDED ON BLACK RIBBON; TWO SLIDES REPEATING MOTIF OF DESIGN; BROOCH OF SIMPLE DESIGN; RING OF BAROQUE PEARLS. BY EDWARD E. OAKES

instinctive skill which gives individuality and depth to his jewelry again defies cataloging.

During the days of his kite-making career, he was dreaming of going to Massachusetts Institute of Technology and, perhaps, of becoming an inventor. His father, from whom he inherited his artistic and creative strain, shared this ambition. An inventor himself, he had carried few things to completion because the laborious task of working out his idea without technical and mechanical knowledge had been too difficult and too uncongenial for him—a handicap from which he wished to save his son. About this

time, Frank Gardner Hale, who had returned a year or two previous from England and had established a studio in Boston, needed an assistant. The opportunity was offered to Edward Oakes.

It was a momentous decision for both father and son. After a week's hesitation, the technical career was abandoned. The father, appreciating the genius of his son, saw also the possibilities in the field newly opened for him. The son, in his turn, was even more serious, because he felt vaguely that the choice must be final. In discussing his decision, Mr. Oakes always recounts with



CROSS SET WITH AMETHYST AND BAROQUE PEARLS SHOWING SLIGHT IRREGULARITY IN CONTOUR. BRACELET SET WITH SAPPHIRES, AMETHYSTS AND AQUAMARINES. OTHER PIECES SHOWING COMBINATIONS OF DIAMONDS WITH AQUAMARINES AND MOONSTONES. BY EDWARD E. OAKES

considerable pride the dozen or more inventions of the older man, sometimes adding, "but he never carried anything to completion, finding joy in the creative idea alone. That determined me early in life to find one thing and to apply myself to it." At eighteen, the die was cast! He was to become a jeweler.

There followed five years of excellent training under Mr. Hale, learning the technique of his craft from this able and sincere worker whose broad knowledge of jewelry and enamels had been acquired through practical work at Chipping-Campden in Gloucestershire and in London with Mr. Frederick Partridge. Mr. Oakes was next associated with Mrs. Josephine Hartwell Shaw, whose vigorous and original designs greatly stimulated him. It is interesting to note that Mrs. Shaw and Mr. Hale were both early medallists of The Society of Arts and Crafts, Boston, an honor also conferred upon Mr. Oakes, April 6, 1923.

After three years with Mrs. Shaw, he opened a shop for himself, having mastered

the technique of design and execution. He had become absorbed in historic design and past methods of making jewelry. He read and studied with avidity. Museums were rich storehouses from which he gathered ideas to be adapted as needed. A knowledge that might have been gained earlier through art-school training was eagerly absorbed by a ready mind which sorted and catalogued the information which came to him. Thus Edward E. Oakes mastered his craft.

But what of his jewelry? After several years on his own resources removed from other influences, he suddenly developed a characteristic style, readily recognized by those who have once come to know it. During these years he experimented freely with new and varied tools; he devised different methods for handling his designs; he worked out a technique which permitted depth of color and finish to his pieces and great delicacy of design. His mechanical skill proved to be scarcely less remarkable than his artistic genius.

The most distinguishing quality of the

style which he has evolved is its richness, almost sumptuousness of effect. While his materials are always of the best quality, he frequently secures with semi-precious stones a richness in the finished piece that far exceeds that usually obtained with precious stones. Similar effects are also found in pieces wrought from gold alone. The rhythm and vigor of his designs, which persist even with a wealth of delicately wrought detail, account in some measure for his characteristic effects. But it is an open secret that he stimulates interest by carefully working out details—by “tooling them up from behind” to give them life and vitality.

He frequently secures effective results by simple devices. Thus a cross (herein illustrated) with many-faceted amethysts is rendered more delicate in effect by simple nicks in the plain flange surrounding the richly wrought foliated design. Indeed the naïve simplicity of such touches, the apparent indifference to the subordinated part of the design, but serves to enhance the effect of the whole. The same is true of the ball and lantern pendants where the simple splitting and bending of the gold lips lend grace and delicacy by contrast in treatment to the elaborately executed ornamentation. His practice, commonly seen in his rings, of packing the stones in beautifully wrought settings, is illustrated by the three baroque pearls in foliated mounting. The stones, like half-revealed treasures, are more suggestive of richness than very rare gems set higher and more openly.

Few examples of Mr. Oakes' craftsmanship convey so effectively the quality of his art as the bracelet here shown. Amethysts ranging from fragile lavenders to deep purples are combined with a zircon, tourmaline, garnet, sapphires of many shades and pale sea-green aquamarines in a series of graduated rectangular links culminating in a square link with a single exquisite aquamarine. The flow of the leaf design around the stones, framing them and making each a part of the whole, the simple notched edges of the links and the casually placed tendrils combine to make this piece, wrought from semi-precious stones and dull shaded gold, one of the brilliant examples of his work. The same qualities are seen in the ball pendant, almost an exact replica of one

purchased by The Metropolitan Museum of Art and now exhibited in their permanent collection of Modern Art in Wing K.

While his jewelry is marked by unusual richness and vitality in design and execution, there is at the same time discriminating restraint throughout its range. Indeed, it is his instinctive feeling for the boundary line in artistic treatment that makes his work so remarkable. He knows where to enrich and when to delete. Above all he appreciates the possibilities of the metal itself.

Edward E. Oakes is a young man, just turned thirty-five, a sincere craftsman with mechanical skill and artistic genius. He has a sturdy physique and almost tireless energy. Such qualities augur well for the future. It is probable that his creative mind, ever at work with some new idea, will go on to much finer things than he has yet achieved, and possibly to the realization of his dream of leaving some single magnificent work which will compare favorably with the heritage from the great jewelers of the Renaissance.

ADDITION TO THE MEMORIAL ART GALLERY, ROCHESTER

An extensive addition to the Memorial Art Gallery of Rochester was opened on November 9 with a reception and exhibition. This new addition, which enlarges the gallery to more than twice its original size, is the gift to the people of Rochester of Mr. and Mrs. James Sibley Watson, who, it will be remembered, gave the original Gallery as a memorial to their son. The main floor of the museum has been extended to include four galleries, which are centered about a fountain court. Herein are now to be seen tapestries, works in sculpture and painted altar panels of the fifteenth and sixteenth centuries, carved Italian work and Romanesque columns of Verona marble. The court has been especially designed for the showing of exhibitions of mediaeval art. Here, also, are to be held the Sunday afternoon concerts, which have become so popular a feature of the museum's activities. The fountain which adorns the center of the court is an example of the art of the fifteenth century, and is the gift of Mrs. Samuel Gould, of Rochester.



CLOISTER, GARDEN COURT. FINE ARTS BUILDING, SESQUICENTENNIAL EXPOSITION

THE PALACE OF ARTS, SESQUICENTENNIAL, IN RETROSPECT

BY DOROTHY GRAFLY

AN INTERNATIONAL exposition of art in many media, such as that held at the Fine Arts building of the Sesquicentennial, provides a rare opportunity for comparisons as well as for the study of the work of individuals, and serves to indicate that nations, through a survey of their arts, may be brought nearer to each other in understanding.

The great panorama of world art, presented to the public in a series of galleries beginning with creations of the middle ages, and progressing through the work of the French impressionists to contemporary efforts of twentieth century art radicals, constituted an absorbing document of human thought, human emotion and accomplishment.

From the most conservative to the most rampant of the ideas expressed in individual works of art, one great common denominator was apparent—that of pattern making. In the museum section that basic principle

of art found expression in religious carvings, or in exquisite rugs and textiles, while the arts of contemporary nationalities, whether adhering to the past or shadowing the future, built the skeletons of their forms in patterns of great or of little interest.

Although many artists of the present day are obviously feeling their way toward new modes of expression, they are still employing time honored media in gaining their ends. Painting, modelling, print making, carving, weaving—media favored through the years—bear the art message of the peoples, and after a general survey of the work of other lands one found in the galleries devoted to American art a production astonishing in its conservatism and its sincerity. The new world still clings to the old art traditions although its art expression has been vivified and strengthened by the world-wide renaissance of color.

It is, in fact, the beauty of pigments in the molding of form that lingers in the



OLD BRETONS

AWARDED SILVER MEDAL

JOSE RAMON ZARAGOZA



SPANISH PEASANTS

AWARDED GOLD MEDAL

LEOPOLD SEYFFERT



MORNING

JEAN MacLANE

memory after a visit to the galleries devoted to paintings, and leaves one with the impression that the art of color has progressed with more definite strides in the past quarter century than the art of chisel or clay.

Even in the most radical work of Russian painters (the majority of whose canvases shown at the Sesquicentennial came from artists resident in America) there is apparent an effort to express in terms of color and form the social conditions of the day, for sociology no less than science is breaking ground in the field of art. There was a similar strain in the work of the Jugoslavs, and there was an expression of life conditions also in the more realistic painting of the Spaniards.

Religious paintings and religious sculpture as shown at the Sesquicentennial palace of art seemed also to have undergone a subtle change. The madonnas and crucifixions of the old masters held a certain charm and

dignity of exaltation—as if they were conscious of the rarified religious atmosphere of the great cathedrals. There was an emphasis, one might say, upon the future and the hereafter. It was religion as set apart from the work of the day.

Perhaps the modern sculptor has more perfectly grasped the spirit of Christianity. His expressions of religion are less remote, more intimate. One feels that the haloes have dropped from the heads of the saints and the figures emerge as men and women struggling with their problems of life just as the toiler in mine or factory struggles with his problems. This socialized Savior might be found especially in the work of nationalities but recently liberated, and the entire struggle of a nation may be summed up in such a figure as that of the Mestrovic crucifix.

Certain it is that a tremendous tide of emotion was felt beating against canvas in



ADORATION OF THE MOTHER

AWARDED GOLD MEDAL

CHARLES W. HAWTHORNE

many of the modern European conceptions, and at times attaining the red fire of organized monotony as in Burliuk's "The Workers."

In American art, however, little of this tendency might be found. The turmoil of existence, despite our factories and industries, has made scant emotional impress on the country's art mind. Perhaps America, accustomed to the daily grind, does not rebel against it. To us it is native, while to the

European, as viewed in the art of Europe, it is a terrific force of destructive monotony against which man is powerless.

In the American section one might find an occasional jotting that spoke of socialized art—a mill town scene by Spencer, or tenement clothes lines and back yards by Grabach. But in the Spencer rendition the interest lay rather in the picturesque character of the habitations, while Grabach is evidently interested in the spotting of white masses.



EVE

GLEB DERUJINSKY (RUSSIAN)

AWARDED GOLD MEDAL

The majority of the American canvases had picture interest and picture interest primarily. They were well composed, and admirably executed. Very few works of mediocre calibre were shown in the Sesqui-centennial art galleries, and the grouping of works by individuals aided the student in an appreciation of an artist's personality as revealed in his art. One felt in the restraint of the American canvases, in the high standard of technical ability, in the unflustered and balanced seriousness of the men behind the brush, a steadying force in the midst of much that is experiment and chaos.

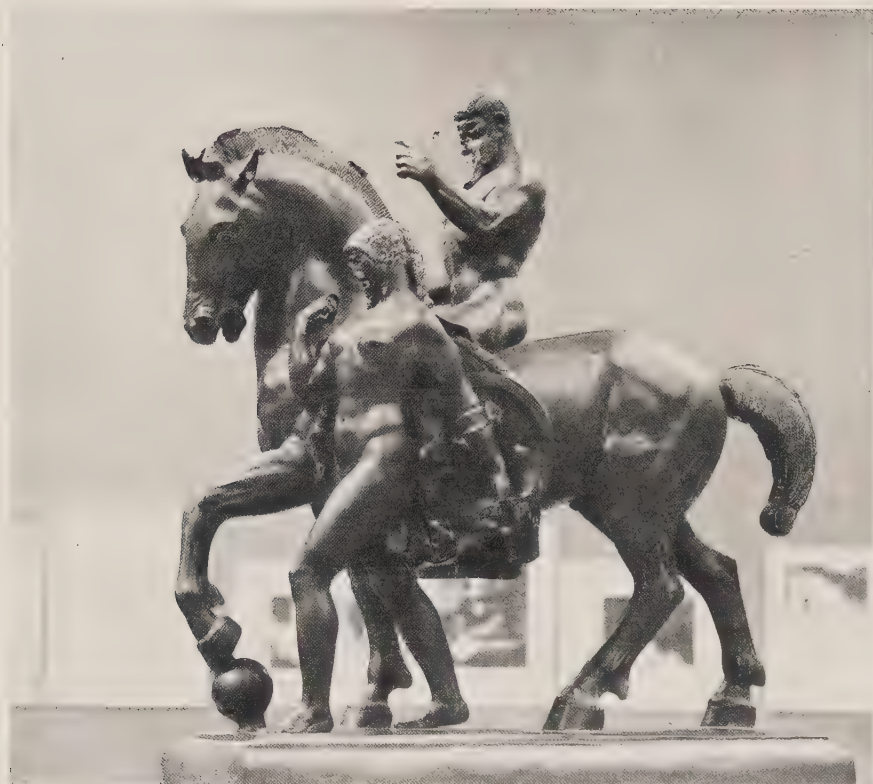
The German viewpoint was particularly difficult for the American to appreciate. As seen at the Palace of Art, it lacked the

intense national interest of Spain, or the touch of Communism apparent in certain canvases by Russian artists; it possessed none of the sobriety of American art but seemed to verge upon an hysteria born of art fads manufactured in Paris.

That the American artist is less emotionally an extremist than his European colleague was abundantly evidenced in paintings which reveal an intellectual viewpoint. There was, for example, the handsome decoration by Gari Melchers dealing with character figure studies and titled "Macpherson and Macdonald"; or one might take from the Taos group such a canvas as "Autumn" by Walter Ufer. There was Hawthorne's "The Boat Steerer," character portrait of an old seaman in which one might fairly smell the tang of salt wet oil skins, or, as an approach toward the religious interpretation of Europe, there was the American madonna, "Adoration of the Child;" and as comparable to European renderings of labor infernos George Luks' sober yet no less tragic exposition of "The Breaker Boys." There is a difference, one found, between emotion hysterically expressed, and emotion exercised through a calm exposition in paint of facts of character and of environment.

With his marked ability for detaching himself from life and turning upon it a calmly searching eye, the American painter is naturally supreme as a landscapist. He sees, with a genius for patterns and pattern making, colors, and has within him enough poetry and drama to redeem his canvas from a matter-of-fact acceptance of nature. He is feeling toward a simplification of forms, especially as his art touches the vastness of the west, but, after a comparison of the art of American and Canadian painters in the galleries of the Palace of Fine Arts, it was evident that the artists of the north have achieved, through simplification and through expression of masses by means of color, a stronger, more vivid impression of natural grandeur than have our own wielders of the brush.

The work of Rockwell Kent, with its cold, dramatic simplicity, aims at the same goal, but there is about it a hard crudity not to be found in the greater color depths, the greater intensification of forms in the landscapes by the Canadian artist Lawren Harris.



SYMBOLIC MEMORIAL TO THE WORLD WAR

LEO FRIEDLANDER

AWARDED SILVER MEDAL

In the division of sculpture the work of seven men stood out—that of Grafly, Laessle and Manship among the Americans, and that of Archipenko, Derujinsky, Konenkov and Mestrovic among the Europeans. All seven contributors exhibited groups of work, thus giving opportunity for a clearer understanding of their ability, their achievements and aims.

As in painting, less experimentation was evident in American than in foreign sculpture. Distortions, probably guided by the character of the wood which is the basis of the Konenkov carvings, might be sought in vain. But the tendency to hark back to other ages was evident both in the new world and the old. While Mestrovic finds inspiration in decorative forms of the middle ages, Manship discovers a not dissimilar charm in the work of the ancients. Yet, in all his groups built upon ancient mythology Manship employs a single technique, lacking the

versatility of Mestrovic, no less than his feeling. For had Mestrovic been represented alone by his portrait figure of his mother and by the religious relief, carved in wood, and weaving about the figure of Virgin and Child winged heads in a simplicity of repetition, one might have sensed quite clearly the emotional quality behind the artist's hand, and have felt a sensitive nature steeped in nationality and recording the spirit of a people rather than the interests of an individual.

Archipenko and Derujinsky showed groups of less intense emotional stimulus. Experimentation was more obviously stamped upon them, nor is it possible to tell what may be the outcome of such clever manipulation of masses in relation to the science of human vision as that employed by Archipenko in producing the effect of rounded form through the expedient of concave surfaces. Such technique plays with form



OLDEN NORWAY

WILLARD A. METCALF



HERRING FISHERMEN, NEWFOUNDLAND

GEORGE HARDING



FRONT ENTRANCE. FINE ARTS BUILDING. SESQUICENTENNIAL EXPOSITION

in much the same manner as the modern painter plays with color. The Archipenko studies, however, were not distortions for the sake of distortion, but rather improvisations upon natural forms to produce a rhythmic flow of line and mass.

It was interesting to compare these methods of contemporary Europeans with the technique employed in America by such sculptors as Laessle and Grafty, the one working for decorative beauty and strength in animal groups, the latter toward a similar expression of the human form. Neither artist has sacrificed truth to rhythm, and

the flow of line and mass has been gained through a more careful study of natural forms as they exist, rather than by the twisting of forms into purely fictitious and imaginary shapes. Here, then, are two opposite approaches to art which, in many ways, mark the changing point of view—the restlessness and rebellion of creative minds against established tradition evident in the work of European artists, and a similar impatience of the American mind expressing itself, however, in an effort to resuscitate a natural perfection of form.

Sculpture in the Fine Arts building was

shown in conjunction with paintings whenever it appeared in the galleries, but garden figures, and works of monumental size found congenial setting in the attractive central court with its fountain and shrubs, and in the garden plot which constituted the approach to the building.

A separate department was created for prints and water colors, and the policy of rotating the display was followed throughout the duration of the exposition by the curator, Victor Egbert, who served also as assistant to the Director, Alexander Bower.

The simple charm of the gallery arrangements added materially to a better understanding and appreciation of the works of art. There was a restful atmosphere of dignified quiet maintained even on the most popular days when some 52,000 persons entered the doors of the Art Palace.

In attendance alone, the Fine Arts building at the Sesquicentennial proved abundantly the interest of the layman in the work of the artist when that work, thanks to an understanding director, is shown in congenial and attractive surroundings.

BENEDETTO CROCE, PHILOSOPHER OF ART¹

BY JOHN M. WARBEKE

Professor, Department of Philosophy and Psychology, Mount Holyoke College

PERHAPS the greatest contribution which anyone could make to the cause of art today would be to rescue her from the cloud-land of etherial aloofness to which she has so commonly been banished. Museums of fine art have indeed been her refuge, but more frequently her mausoleum. Her few representatives have been regarded as geniuses speaking a superhuman language by gift of divine afflatus. Only on rare occasions could the transcendent Presence work amongst us, and then by rather unnatural means. Any ordinary being, who gave expression, say, to a Spring Poem, violated the Muse and made himself ridiculous.

A more democratic conception of art has indeed also asserted itself. William Morris, Wordsworth and others have taught not a few to look for art in the cottages of common folk. Many members of the genius-cult have themselves been surprised by the passing songs of otherwise "mute, inglorious Miltons." A few have dared to speak of art as the common language of humanity. Most efforts to "bring art home to the people" have defeated themselves, however, because their authors had no very clear conception of what was meant by art-experience, or even by a work of art. Thus

Morris, for example, showed how "joy in labor" characterizes the creation of art works. And then he proposed to bring art home to the people by better opportunities for "joy in labor"—admirable indeed but not the means of accomplishing his purpose, since joy in labor is not the essential characteristic of art experience, whether in creation or appreciation.

Criticism has also suffered from superficiality because it side-stepped prior questions. How often have we not heard of an excellence which "holds the mirror up to life"—as though such were the function of art. Here belong all the "marvellous accuracies," "reality-sense," "perfection of detail" and similar phrases. How often have not "feeling values," or the "narrative," or "temperament," "ideas," even "philosophy" figured as criteria! For Ruskin art has three functions: to enforce the religious sentiments of men; to perfect their ethical state; and to do them material service—functions which we shall see, do not belong to her domain. More modern critics are inclined to stress "design," "elimination," "primitive feeling," "art for art's sake." And all such judgments depend upon the prior question: What, in essence, is a work of art?

¹ A paper presented at the Seventeenth Annual Convention of the American Federation of Arts, Washington, D. C., May 12th, 1926.

Benedetto Croce, Neapolitan senator, historian and philosopher, has done more, perhaps, than any other modern to help elucidate the question. He has endeavored to answer it in terms of a wide knowledge of the human mind, of the arts, and of historic fact. By keen analysis he not only reduces art-activities to a common denominator and thus characterizes what is essential; he also differentiates art-activity from other activities with which it has been confused and in this way coordinates them all. Thus he shows how a work of art is different from a work of science, and why an ethical standard does not determine the excellence of a painting or a drama. By once for all demolishing the fetish of an absurd genius-cult he has provided a rational basis for the extension of aesthetic education. The ancient dictum, *poeta nascitur* (which is true!) has been expanded into one more just: *homo nascitur poeta*. And aesthetic, the philosophy of art, which hitherto had also suffered from superficiality, has been raised to a position of primary importance for philosophy in general as well as for the understanding of particular works of art.

How, then, describe the art of artistic creativity from the standpoint of experience? It is the activity of a human spirit by *intuition* realizing the expression of a unified meaning in some experience. Knowledge is of two fundamentally different kinds: one which comes by a process of logical thought, as when we reason out some problem in geometry; another when by a flash of insight we become aware of something which is no less knowledge but is not the result of reflective thinking. Everybody knows that the creation of a melody does not come by the study of harmony books, however important the harmony books are. Children and peasants often surprise us by giving expression (on a small scale) to just what a Beethoven craves. In the same way uninstructed people often make designs on cloth or wood which are genuine—if lesser—works of art. Street-urchins by striking phrases often “hit off” more essential intuitions than whole schools of learned rhymsters. And the reason is this: intuition is so fundamental that it provides the very basis upon which our logical reasoning builds.

Art therefore comes before science, before

logic, before the question of truth or falsity. It is the work of creative imagination which, just because it is free intuition, does not have to abide the question: Is it a true copy or imitation of something real? When we make such inquiries we are undertaking a work of science, which, of course, must always be exact—a transcript of the truth as best we can know it. But art presents griffins, angels, and Hamlets which satisfy our intuition without involving the question of their real existence. Such intuitions are, to be sure, a kind of knowledge, but one very different from that of the laboratory, mathematics, or philosophy. It has characteristic excellencies of its own (which the books on design, harmony, etc., can help us to discover). But the creation of a unified intuition is something very different from the deduction that a given work exemplifies this unity. Intuition is spontaneous, unmediated spiritual activity, a mind satisfying itself, so far as possible, without the compulsions of external control, creating forms to the heart's desire.

Intuition is thus as wide as the human race and every man is, in lesser or greater degree, an artist. The child's song is a tiny piece of the same stuff from which symphonies are made. A rough-neck giving expression to particularly forceful sentences, or perchance a poignant one, can speak the language of Shakespeare. The difference between some great masterpiece of expression and that of a lesser artist is not one of quality, therefore, but of quantity. The little master creates perhaps a hundred times; the great master many more. A Phidias abounds in perfect visions; less gifted sculptors attain them occasionally.

At first thought such a quantitative basis strikes one as fundamentally wrong. Is it possible to compare four great intuitions of Leonardo with a hundred by Carlo Dolce? Does not a single phrase of Mozart often have greater value than whole scores of Victor Herbert? Surely the fact could hardly be questioned. But let us look a little closer. In a great work of art there is great complexity along with great simplicity—unity in variety. It is made up of many intuitions put together in a way to create a single one. Now lesser painters often give us superb revelations of character in hand or face but fail in some other part of the

canvas. An occasional melody by Herbert is a marvellous intuition. But, when it comes to building the larger whole, banal, irrelevant, commonplaceness—ugliness in short—destroys the work as a unity. And this is true of a thousand works of art which succeed only in part because much is not incorporated into a single intuition.

After all, the great work of art is not a child's undertaking! It involves what a child possesses but in a degree which no child (unless he be a Mozart or a Raphael) realizes, and even then, as history shows, only partially. None the less, we can hold to our fundamental conviction that the ladder from the heaven of art reaches down to the simplest active soul. And for a similar reason the enjoyment of a poem or sonata is of one kind with its creation. Both are active intuitions of the mind. We are all of us lesser Miltons in the degree that we realize a Lycidas or L'Allegro as he realized them. Appreciation involves re-creation. Obviously the differences here are again immense, but they are differences not of quality but of quantity.

Thus does simple but profound analysis almost miraculously clear away many barriers which have hitherto stood in the way of sympathetic understanding and charitable appreciation. Since we cannot find a dividing line between artistry in a ballet and that of an ordinary walk, or between a sentence which Hamlet speaks to Horatio and one which Tim speaks to his dog, the realm of art is expanded to an incredible degree. We discover that absolutely every activity and fact of our existence can attain to the quality of fine art if it be successfully caught up as expression of a spirit's intuition. So any "subject," for example in a painting, may become an aid to memory (which is what all pictures, printed music, or other external manifestation are) and reinstate the inner act of intuition. But the heart of the matter is the work of our minds. How many potentially glorious "subjects" in nature, how much music and poetry are "lost" on eyes and ears that lack the inwardness of intuition!

We are also henceforward in a position to meet intelligently the dogmatism of monopolistic schools. There are multitudes of possible intuitions—classic, modern, Orien-

tal, Futuristic—varying in value according as they are more or less successful expressions of the spirit. A sketch of the tiniest intuition—perhaps how some light flames from a metal pot—can be and has been successful. The lady who said "O Nile, O Moon," and then fell back poetically exhausted, none the less successfully gave expression to what might serve as a line in a poem, an aid to future efforts. By such knowledge we become more charitable just because we have enlarged our appreciation of endless new possibilities of expression. At the same time we are in a position to estimate the importance of given works of art by fundamental criteria. The intuition of light on a haystack can be delightful and interesting; but has it the scope, complexity and richness of another portraying a dozen men, disciples of a world revolutionist, at the dramatic moment when he speaks of impending betrayal? Yet the haystack may be the greater work of art—if the Supper, for instance, does not succeed in bringing the dramatic intuition of Judas' expression into harmony with that of Jesus or of the disciple whom Jesus loved. Leonardo, however, brings the striking characters of the Twelve into relationships so tense that they seem to express some cosmic spirit's sadness. How could anyone question the greater dimensions of such intuition as compared with a genuinely delightful one of Monet's sunlight on a haystack.

Many other new insights become possible in the light of such knowledge. The old problem, for instance, of the different branches of poetry—epic, dramatic, lyric, etc.—and how to separate and characterize them, henceforward becomes a matter of descriptive labels only. We begin to see why a colored photograph of nature and the perfect reproduction of a painting can serve equally positive or negative ends. For beauty is not in them but only in intuiting minds. The problem of how to distinguish between the ethical character of a drama and its artistic excellence, or that of economic value in relation to aesthetic value, or those growing out of our experience of the sublime and our efforts to characterize what is ugly or ridiculous—these and many kindred problems receive a flood of light by the penetrating acumen of the great Italian.

Within the compass of a short article we can only call attention to these. But perhaps before closing it may be well to point to the strategic importance of Croce's distinction between morality and art.

As we have seen, knowledge is of two kinds, intuitive and reflective or scientific. There should, therefore, be no more difficulty in distinguishing between the essence of a work of art and one of science, even though a work of science may have artistic qualities and indeed *depend* upon the fundamental intuitions on which reflective thinking builds. (Aristotle long ago showed how our fundamental intuitions are the starting points of all logic and investigation.) But there is the further distinction between knowledge and action. Just as scientific knowledge depends upon intuition, so action depends upon both kinds of knowledge. Will is directed and only made possible by knowledge. Now external activity is not art-intuition, which is always an activity of the mind. Hence the way men act is not to be judged from the standpoint of naive, innocent, irresponsible intuition. The latter may need in society to be guided by wise expression of good and evil. But art as such is not amenable to such distinctions precisely because it is not an expression of action but an inner, imaginative activity

which is prior to the distinction. A similar fact explains why economic activity (based on pleasure-pain distinctions) is not related to art-intuition. The moral guidance (of reason) follows and depends upon economic activity just as science depends upon intuition. Action guided by pleasure or evidence of pain is as yet neither moral nor immoral. Thus human experience is coordinated in its broad, general aspects, and we realize how and why we have so often confused nature with art, and art with morality, or science, or pleasantness. Henceforward we are in a position not only to distinguish the essential from the adventitious but to know why excellence is greater in one work than in another.

Many problems remain, to be sure, for the exercise of our intelligence! It is difficult enough from Croce's point of view to say how our sensations figure in art activity, and why some of them provide the chief material substratum (eye and ear) and others so very little (smell). Nor is it easy to say how human intuition may be said to differ from that of animals (e. g., spiders' or bees'). So also with a dozen other fundamental questions. But this article must come to an end. Perhaps some of its readers will turn to Croce's "Aesthetic" and realize for themselves the importance of his work.

THE MICHELHAM SALE

BY SELWYN BRINTON, M.A., F.R.A.S.

London, November 1, 1926.

A COLLECTION of paintings and furniture, the property of the late Lord Michelham, is to be sold by order of the Dowager Lady Michelham by Messrs. Hampton and Sons at 20 Arlington Street, London, S. W., November 23.¹ I have no hesitation in saying that this sale is likely to be one of the most important of recent years and that maximum prices, both in the furniture and portraits, may be confidently expected; and the best justification of this remark will be to give some account here of what is to be offered, which I was able yester-

day to visit, and study at my leisure through the courtesy of Messrs. Hampton.

Beside the house, occupied in Victorian days by the Marquis of Salisbury, and just off Piccadilly with its windows looking over the Green Park, 20 Arlington Street seems an ideal home for a great collection. When we enter it seems indeed as if the great Louis XVI Gobelins Tapestry panel, picturing "Rolandou La Noce d'Angelique," from the cartoon by Charles Coypel, who took his subject from a scene in the "Orlando Furioso" of Lodovico Ariosto, with the two François Boucher paintings which flank it

¹Details of the sale and prices realized will appear in Mr. Brinton's notes in the next number of this magazine.



PINKIE

SIR THOMAS LAWRENCE, P.R.A.

MICHELHAM COLLECTION

on either side—"La Pipée aux Oiseaux" and the charming "Fontaine d'Amour," both signed and dated 1748—had been made to fit this staircase, so perfectly do they come into its decorative scheme.

But we must go forward into the ballroom

to study the portraits by unsurpassed masters of the great English school of the same century. Beautiful though they all are, I do not think I shall be wrong in placing first the famous full length of "Pinkie" (Miss Moulton Barrett) by Sir Thomas



LOUIS XV GOBELINS TAPESTRY SUITE

Lawrence, P.R.A., exhibited in the Royal Academy Exhibition of 1795, and again there among the old masters in 1907. The lovely child—for she is no more—is standing upright in a spreading English landscape, and the pink of her sash and of the loosened ribbons of her hat have given the portrait its popular title; even the Bowden children near by Hoppner and the “Mrs. Angerstein and Her Son,” again by Lawrence, fail to reach the freedom and charm of his “Pinkie.” Two Romneys of first importance are the “Anne, Lady de la Pole,” a Devon beauty, the daughter of John Templer of that county, a portrait which already fetched in 1913 the price of 39,400 guineas, and may be expected to go higher; and the same master’s famous “Lady Hamilton as Ambassadress.” Two Hoppner portraits of great distinction are his Mrs. Ferningham (later Lady Stafford) as “Hebe” and his Lady Louisa Manners; while Raeburn has here the “Mrs. Robertson Williamson,” shown at Wembley in 1925, and his fine male portrait of Lord Dundas, Lord Advocate in 1789. The furniture in this ballroom is not to be forgotten: it belongs to the Louis XV-XVI period and is covered with tapestry from the famous looms of the Gobelins,

Beauvais and Aubusson: to the same period belong the fine bust of Louis XV, in marble, by B. Lemoyne, and the exquisite statuette of a nymph by Lemoyne’s pupil, Etienne Falconet, also in white marble, which translates into that more severe material the coquetry and soft modelling of François Boucher. Lastly among the paintings I must not forget the beautiful Romney portrait of Lady Elizabeth Forbes, in three-quarter length, in an easy pose, wearing a grey dress and large picture hat: judging by recent prices for this master, this ought to command a high figure in November. The same might be said, in fact, of the pottery and porcelain—Satsuma, Sèvres, Dresden and old Chinese.

This is a collection formed evidently with good judgment and advice, and should prove to be money well invested: that some of it will leave our island seems inevitable, but one does not here feel quite the same pangs of regret as when some historic collection is torn from its eighteenth century home—though, I must admit, I should be sorry to see my last of “Pinkie” or of that being of moods and “attitudes,” the most adorable of her sex, Emma Lady Hamilton, the “Ambassadress.”

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GEORGE W. STEVENS

George W. Stevens, Director of the Toledo Museum of Art ever since there has been such a museum, died at his suburban home on October 29 after an illness of but a few weeks. When this announcement was made, everyone who knew Mr. Stevens was conscious of loss—great loss.

It is said that there is no one so important that his or her place cannot be filled, but there are some who render service of such unique individuality that when they are gone they cannot be replaced. George W. Stevens was one of these. There are many who prate of appreciation or love of art; Mr. Stevens talked little, but he gave the better part of his life to cultivating among the people, generally, that sensitiveness to beauty which opens the way to real love of art.

It was through the generosity of the late Edward Drummond Libbey that the Toledo Museum of Art was built, but it was George

W. Stevens and his gifted co-worker, Mrs. Stevens, who made the Museum what it is today. It is easier to erect a tangible structure than to create, as they have, a spiritual environment.

The Toledo Museum came into existence in a small, rented dwelling house. It is now one of the foremost museums in the country. It is said that everyone in Toledo, from the newsboy and the street car conductor to the most successful business man, feels pride and ownership in the Museum. And why? Because Mr. Stevens was so deeply imbued with a sense of common fellowship, a love of humanity, that he was able to secure complete confidence and co-operation from rich and poor alike. Under his direction the Toledo Museum of Art has led the way in bringing art to the people, the people to art. When once asked how he so successfully built up his museum's membership, he said: "I have never offered inducements; I have simply asked the people of Toledo to help me to help others to find the enjoyment which a museum could provide." This was the spirit in which he carried on his work.

Despite the fact that Mr. Stevens was for many years a great sufferer from physical ailments, so robust was his personality that one never associated with him illness or death. He had heroic courage born of a high purpose. With extraordinary executive ability he combined extreme gentleness of speech and manner. He knew how to give sympathy which stimulated effort. He was not merely friendly, but a friend to many.

Born in Utica, New York, January 16, 1866, he first studied painting under J. Francis Murphy, but abandoned art to take up editorial work on the *Toledo Times*. In 1902 he married Nina de Garmo Spalding of Port Huron, Michigan, whose interests and gifts were not unlike his own. In 1903 they entered together upon the work of upbuilding the Toledo Museum of Art of which now for twenty-four years he has been director. He was at the time of his death president of the Association of Museum Directors. He has been president of the American Federation of Photographic Societies, a vice-president of the Faculty of Arts, London, and a member of the National Institute of Social Sciences, and with all he

has found time now and then to write poetry. Thus did that spirit which originally prompted him to take up the study of art find personal expression. But above and beyond all was the work he accomplished in upbuilding the Toledo Museum of Art, in making art real, vital, significant to countless residents of Toledo. Witnessing this development and seeing his dreams come true was his reward. Few have served more unselfishly or to greater purpose.

CONTEMPORARY PAINTING

We are publishing in this number of our Magazine illustrated articles by two well-known writers on notable exhibitions of paintings which include works by contemporary painters not only of America but of the principal nations of the world. To Pittsburgh and to Philadelphia have been brought this year representative works by those who stand for the forward movement in art.

It is worth noting that these for the most part, while evidencing the influence of the Modernist movement, show a distinct tendency toward a return to the ideals of the great past—the draftsmanship of Holbein, the structural strength of Michael Angelo—actuality interpreted through the artist's vision with individuality, as the Humanists are known to have interpreted classicism to the people of the Renaissance.

It has been suggested by William Dana Orcutt that the Renaissance was a revolt from the barrenness of the Middle Ages. Possibly Modernism has likewise been a revolt from the over-elaboration which that movement brought forth. At least it is an interesting possibility, and in order that our readers may see and judge for themselves we have provided this month, through the courtesy of the Carnegie Institute and the Art Department of the Sesquicentennial, an unusually large number of illustrations indicative of the evident trend of contemporary painting.

LAUSANNE CONFERENCE POSTPONED

Word has just been received that the Conference d'Esthetisme, which was to have been held during the month of October

in Lausanne under the auspices of the Union Pédagogique Universelle, and to which members of the American Federation of Arts were graciously invited, has been postponed until next year. The programme remains, however, the same. This programme embraces the following topics: Are there modes of esthetic comprehension applicable to the different arts, or should one seek to extract therefrom distinct modes for painting, sculpture and architecture? Are these same modes applicable to music and literature? Once laws have been formulated, can one deduce from these a general pedagogy preparatory to esthetic formation? What are the relations of the esthetic and the rhythmic? Is the esthetic sense a function of general culture? What is the action of culture on the inner sense? The critical spirit in matters of estheticism, its rôle and its variations.

The exact date of the conference will be announced later.

THE REAL LIFE OF THOMAS MORAN

AS KNOWN TO HIS DAUGHTER

To the Editor,

The American Magazine of Art:

It was a great pleasure to me to read again Mr. Howard Russell Butler's "appreciation," and also to see the reproduction of his fine portrait of my father, Thomas Moran, in the November issue of the AMERICAN ART MAGAZINE, but I do regret deeply that the biographical notes are not correct, for they will be used again and again as your magazine goes so far over the country, into every little art circle. This article, which contains the false story of the beginning of the art life of my father, Thomas Moran, has been used only since his death, and I am at a loss how to correct it. It must be in some magazine or "Who's Who." Perhaps you can tell me.

Thomas Moran was never a weaver, or weaver's apprentice; never a cabinet maker, bronze worker nor house painter. He came to this country with his father and mother and the rest of the family, including the eldest son, Edward Moran, who did not precede the family, as quoted. My grandfather had been in this country, making a

home for his family, a year or more before returning and bringing his children over. Thomas Moran, on leaving school in Philadelphia, was apprenticed to the firm of "Scattergood and Telfer," wood engravers, to learn the trade, as he intended to become an artist, but had to make his living. He learned quickly to engrave, and improved his drawing, and spent much of his time while there making small water color drawings, which the firm took from him and sold. He left this firm after about two years, being very ill. Upon his recovery, he went to work in the studio of his brother, Edward, which they shared equally. From the beginning he was successful, as James Hamilton willingly criticized everything that Mr. Moran brought him and helped the boy enormously in the best way. But Thomas Moran's real master was J. M. W. Turner. My father traded his pictures to an old bookseller, for "The Rivers of France," the "Liber Studiorum," and everything that contained the work of "Turner," so that when he went to England, about 1860, he knew his master perfectly in black and white, but was stunned by the radiance of color which he had not imagined but which he, himself, found literally glowing in the "Yellowstone" country, later on in his life.

This was the manner of my father's beginnings; always his path was easy. It is more romantic, more like the man Thomas Moran was, from the beginning, to the end of his life, and I much regret that the truth of his life's work should not have been printed, instead of the hard luck stories. His genius was compelling, and everyone who knew him from the very beginning felt the simplicity and directness of it, from James Hamilton, and the curators of the Turners at the National Gallery, to the heads of the U. S. Geological Surveys, who allowed him to join their early surveys at his own expense, and untrammelled by government red tape. He was never a part of any "survey," as far as any government remuneration goes.

I have written all this to you, as a means of perhaps letting in the light a little on a very interesting growth in art of a man who came between the Hudson River School and the first "Modernists," and was affected practically not at all by either but painted

himself and his dreams and cared for nothing else but the joy of the doing.

Sincerely yours,

(Signed) RUTH B. MORAN.

New York, N. Y.

November 9, 1926.

NOTES

The Print Makers Society of California held its annual meeting on October 16 in the studio of The Gearharts in Pasadena. The present officers were elected to serve for another term of two years. They are as follows: Benjamin C. Brown, President; Howell C. Brown, Secretary, and Frances H. Gearhart, Treasurer.

This organization issues a print by one of its members to all members each year. The print chosen this year is an etching by Charles E. Heil entitled "Blackcap Chickadee" and has been received with a great deal of enthusiasm. These prints are not made in a large edition, and practically every plate that the Association has thus used is now out of print.

Announcement is made that the Eighth International Print Makers Exhibition will be held, as usual, March 1 to 31 in Los Angeles. For two years these International exhibitions, after being shown in Los Angeles, have been sent on circuit. The coming exhibition, however, will be shown exclusively in Los Angeles not through a selfish desire on the part of this city to keep the exhibition to itself, but because of carelessness and lack of cooperation on the part of those to whom the exhibition has been sent, causing not only an unnecessary amount of work on the part of the management, but frequently loss and inconvenience to the artists. This is a serious complaint to bring against borrowing organizations and it should be an additional warning to such to exercise exceptional care and to follow thoroughly business-like methods.

The Print Makers Society of California has not discontinued, however, sending loan exhibitions of the works of its members to various applicants in the far and great southwest, in fact it has three such at present on the road. Discontinuing the larger

exhibition will enable them, the Secretary announces, to send more exhibits to the smaller communities where better care is taken of the prints.

THE AMERICAN INSTITUTE OF GRAPHIC ARTS

The Second Annual Exhibition of "Fifty Prints of the Year" given under the auspices of the American Institute of Graphic Arts was held at the Art Center, 65

East 56th Street, from November 5 to November 27. Following last year's procedure the prints were selected by the one-man jury system, the modern group by Mr. Ralph Pearson, author of "How to See Modern Pictures," the conservatives by John Taylor Arms, Secretary of the Brooklyn Society of Etchers.

The American Institute of Graphic Arts separates its field of activity into two divisions: printing and printed pictures. It has now three annual traveling exhibitions, "Fifty Books of the Year," "Commercial Printing," and "Fifty Prints of the Year." These exhibitions are assembled for the purpose of giving recognition to outstanding contemporary achievement in the graphic arts, to stimulate a critically discriminating attitude on the part of those who purchase and use graphic arts productions and to supply a usable unit of measurement of this country's year by year progress in the fields of work shown.

"The Fifty Prints" was shown in thirty cities during the past year. It is unique among print exhibitions in that it shows moderns and conservatives side by side, allowing the public to make its own judgments. Furthermore, it offers the opportunity to many print lovers, not in touch with exhibitions specializing in modern work, to become acquainted with the outstanding print makers of the modern school.

Among the artists whose works have been chosen to represent the two groups are: John Taylor Arms, Frank W. Benson, Eugene Higgins, Roi Partridge, Otto J. Schneider, Rockwell Kent, Ralph M. Pearson, Charles Sheeler, Childe Hassam, A. W. Heintzelman, J. J. Lankes, Ernest D. Roth, Ernest Fiene, Jan Matulka, Winold Reiss.

This exhibition was simultaneously shown at the Art Museum in Cincinnati during the month of November.

AN ART
GALLERY FOR
ATLANTIC
CITY

Many will be interested to hear of the plans which are now being made to establish in Atlantic City an art center of real importance. This movement is sponsored by the Atlantic City Art Association, of which Mr. James C. Rogers is president. At a recent meeting of the Board of Trustees it was decided to show during the present season a notable series of exhibitions of art. For this purpose the owners of the Million Dollar Pier have donated a large gallery on the Boardwalk which is readily adaptable for such use, and have promised their heartiest cooperation. The project has the endorsement and interest of the leading business men of the city, and much enthusiasm has been demonstrated.

It is understood that the opening exhibition will consist of American paintings and sculpture lent by the Grand Central Galleries of New York.

The entire project is the result of a successful exhibition held in borrowed quarters on the Boardwalk last season. Mr. Rogers, securing the cooperation of The Ten Philadelphia Painters, took down to Atlantic City forty-nine pictures. During the brief period of the exhibition the attendance was over seventeen thousand. Nine of the works shown were sold.

Atlantic City has the honor of possessing one of the best public school systems, public lecture courses and war memorials in the country. It is not unreasonable, therefore, to believe that she may soon be able to boast of her art activities.

The Atlantic City Art Association held its annual meeting on the evening of October 19, at which time Miss Edith R. Abbott, senior Instructor at the Metropolitan Museum of Art, gave an interesting illustrated lecture on the works of great painters.

AT THE MINNEAPOLIS ART INSTITUTE

In a recent number of the *Bulletin* of the Minneapolis Institute of Arts an interesting account was given of the plans for the new wing of the Museum which is now under construction. The necessary funds to finance this project, sometime under consideration, were assured at a meeting of prominent business men of the city which was held last winter.

The new wing now under construction will be 90 feet wide and 100 feet long, extending to the south of the present structure. The main floor will contain six galleries, three on each side of a central auditorium. This auditorium will seat approximately 700 people and will be used for lectures, concerts, moving pictures and other activities which find a place in the work of the Institute. The second floor of the new structure will provide nine exhibition galleries of moderate size. On the ground floor there will be many features adding to the attractiveness and use of the Museum, including two lecture rooms, one for the special use of clubs and other organizations which meet at the Museum in increasing numbers, the other for the accommodation of classes from the public schools which come to the Museum in large numbers during the winter months. Provision will be also made for a printing shop with modern equipment for the preparation of catalogues, reports and other Museum publications. As a writer in the *Bulletin* has said, the erection of this addition marks a very decided step in the growth of the Institute, and is "an added evidence of the interest and appreciation of the citizens of Minneapolis in the work of the Society of Fine Arts."

Mr. Alan Burroughs, who has for the past two years served as Curator of Paintings at the Institute, has recently tendered his resignation in order to continue, under the auspices of the Fogg Museum of Harvard University, the work of photographing paintings by X-Ray, in which he has for some time been engaged. An illustrated article on the discoveries recently made in this field was published in the November number of this Magazine.

The Pennell Memorial Exhibition, which was shown at the Institute during the summer months, was replaced in October by a collection of etchings by Donald Shaw MacLaughlin, a native Canadian artist now living abroad. The Institute owns more than a hundred examples of this artist's work, fifty of which were shown in the recent exhibition.

The Twelfth Annual Exhibition of the work of Minneapolis and St. Paul artists was also shown in the Institute's galleries during the month of October. Work by high school students was set forth in November.

THE DETROIT SOCIETY OF ARTS AND CRAFTS

In a setting of the music, costume, feasting, and spoken verse of Chaucerian England, the Annual Meeting of the Detroit Society of Arts and Crafts opened what promises to be a brilliant year in its annals. Of the reports read, the most striking was that of the progress of the new Art School; two hundred and fifty students are working in its courses, and the demand has already necessitated additional instructors, hours, and classes.

The program of exhibitions for the holiday season in the Society galleries includes Interior Ensembles by Walter Kantack of New York, whose work is among the first in America to reflect the influence of the furniture in the Paris Exposition; Silk Murals by Lydia Bush Brown,—a bewitching set of the artist's recent impressions of the color and motives of the Levant; Prints by Earnest Watson; Jewelry by Gertrude Peet and Frank Gardner Hale; Edgewater Tapestries; new examples of glazes in Pewabic Pottery; and a distinguished collection of Orrefors engraved glass.

The lecture season of the Society opened on November 28 with a talk by Ralph Pearson on "The New Tradition in Prints," illustrated by his own beautiful collection. He will later give two lectures, especially planned for members of the Art School, on "How to See Modern Pictures."

ART IN SAVANNAH

The dedication of the two Old American Kitchens in the Telfair Art Gallery of Savannah, which took place on October 22, was an important event in the history of the Academy. The restoration of these kitchens to their original condition in the early years of the 19th century, when the building was the private residence of the distinguished Telfair family, was due to the generosity of Mrs. B. F. Bullard, one of the trustees and well known for her active and generous interest in the artistic life of the city.

With the keenest reverence for the beauty and traditions of customs irrevocably a part of the past, Mrs. Bullard retained in these two rooms all that was characteristic of the culinary conditions of those early days, leaving untouched the large old fireplaces which



THE DOUBLE YOKE

EDWARD C. VOLKERT

ON VIEW IN THE TRAXEL GALLERIES, CINCINNATI, DURING NOVEMBER

still contain the original cranes, the brick oven built in the wall, the old flag-stones which are the original floor, hide-bottom chairs, etc., etc., to which both she and many of her friends have added much to complete the collection and which at the same time give to the rooms the appearance of an old time museum in which the visitor may prowl for hours both pleasantly and profitably.

The kitchens were formally presented by Mrs. Bullard in a few graceful words, and accepted by the President, Mr. Charles Ellis, for the officers and members of the Academy.

The old furniture collection has lately been greatly enhanced in beauty and value by the addition of an exquisite Heppelwhite sideboard, an original piece which, because of its dilapidated condition had long stood neglected in a store room of the Gallery. The restoration of this rare masterpiece is due also to the art loving generosity of Mrs. B. F. Bullard.

The Savannah Art Club will start its

classes December 1. Mr. William Chadwick of Old Lyme, Conn., will be the instructor in charge. This is Mr. Chadwick's second year in Savannah as director of these classes, he and Mrs. Chadwick having made many friends during their residence here last winter.

E. B. B.

AT THE
MILWAUKEE
ART
INSTITUTE

The Milwaukee Art Institute, which has for more than a year been without a Director, has announced the appointment to this office of Mr. Alfred G. Pelikan. Mr. Pelikan is also Supervisor of Art in the Public Schools of the city, a fact which gives promise of an even closer relationship between the schools and the Art Institute than has existed in the past. The new Director was formerly connected with the School of Art and Industry in Grand Rapids, Michigan, and is the author of "The Need of Missionary Work in Art Education" and "Art Education and the City's Needs."



MAN WITH GUITAR

JOHN CARROLL

AWARDED HONORABLE MENTION, TWENTY-FIFTH INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE

The educational program of the Art Institute this season includes free Saturday morning art appreciation classes for school children of the sixth, seventh, eighth and ninth grades, and Saturday afternoon classes in drawing and modelling for high school pupils. The enrollment for the first Saturday morning class at the beginning of the term was 352 pupils, approximately twice the number enrolled last year. To insure effective instruction the group has been divided into three classes, one of which has taken up drawing, another modelling, and the third block printing, paper cutting and dyeing.

The Business Men's Art Club of Milwaukee resumed its weekly class meetings early in October with a membership of thirty-eight. Mr. Gustave Moeller, head of the Art Department at the Milwaukee Normal School, is the instructor of this class which

will draw from the model. Mr. Armin Hansen, another Milwaukee artist, is the instructor for the Women's Sketch Class and the Women's Water Color Class which meet twice each week. Both the Business Men's Art Club and the Women's Sketch Class are open to all adults who wish to increase their appreciation of painting through creative work, regardless of previous training.

The Institute's schedule of lectures for the season includes a series of ten Saturday afternoon talks on Sculpture of the seventeenth, eighteenth and nineteenth centuries by Lorado Taft, the distinguished sculptor of Chicago; and twelve lectures on The History of Furniture by the Misses Alice and Bettina Jackson of Madison, Wisconsin.

Outstanding among the attractions at the Art Institute during November were the Max Bohm Memorial Exhibition, the Ninth

Annual Exhibition of the Wisconsin Society of Applied Arts, and an exhibition of public school art arranged by Miss Rebecca Chase of the Wisconsin State Teachers' Federation.

The MacDowell Club orchestra, one of the few orchestras in the country composed entirely of women and directed by a woman, will continue to give two concerts a month at the Art Institute during the winter season.

C. B.

AT THE
ART INSTITUTE
OF CHICAGO

Chief interest at the Art Institute of Chicago centers about the Thirty-ninth Annual Exhibition of American Paintings and Sculpture, which opened on October 28 to continue through December 12. A comprehensive illustrated article on the subject is published elsewhere in this Magazine.

An interesting exhibition of water colors, drawings and prints by George ("Pop") Hart was shown in the Print Rooms of the Art Institute during the latter part of October and early November. Many of these works were executed by the artist on a tramping expedition in various quarters of the world—remote Tahiti, turbulent Mexico and our own New England States. As a result of this showing, a friend of the Print Department authorized the Art Institute to select twenty-five of the best of these works with the purpose of adding them to its permanent collection.

Two galleries of the Art Institute are now hung with color prints by Suzuki Harunobu, a well-known Japanese artist of the eighteenth century. The exhibition, which includes prints of ancient actors, and of historical, mythological, landscape and floral subjects, will be shown until January 1.

It is interesting to know that from the numerous one-man exhibitions which occupied the East Wing galleries of the Art Institute during the summer months, no less than fifty-one paintings and twenty-five drawings were sold. Over half of the total number of works, including twenty-five drawings, shown by the brothers, George and Martin Baer, found purchasers. Fourteen paintings each were sold from the exhibitions by Irving K. Manoir and Glen Mitchell, and two each from the works of Birger Sandzen, Elmer A. Forsberg and William Schwartz.

The research classes established by the School of the Art Institute for its students in connection with the Field Museum have proved not only extremely satisfactory but very popular, having been filled to the limit. These classes are under the direction of Mr. John G. Wilkins, under whose instruction the students have so developed the art of drawing and designing direct from nature that their standard of work has been adopted by other schools. Mr. Wilkins is also conducting classes on two days each week at the Cleveland School of Art.

The daily lectures on art appreciation and the history of art which are being given by the Department of Museum Instruction at the Art Institute are also exceedingly popular and well attended. These lectures take the form of a series of popular talks on various phases of art, illustrated either by the collections in the galleries or by lantern slides. The range of subjects is wide and affords ample opportunity for enlightenment in various fields. Among the topics are "The Art of France—Its Architecture, Painting and Sculpture"; "What to See in European Art Centers," "Great Masters of Painting," and "The Collections of the Art Institute." In addition to these lectures, the Museum Instruction Department has lately established evening classes in the enjoyment and appreciation of art for the benefit of those who are unable to take advantage of the morning classes.

An interesting experiment was recently put into effect by the Art Institute and the Art Department of the Chicago Public Schools, when a lecture on paintings was broadcast to the pupils of the 8th and 9th grades of the public schools of the city by the Extension Lecturer of the Art Institute, Mr. Dudley Crafts Watson. The schools were provided with duplicate lantern slides, so that the stereopticon operators at each could flash on the screen the painting about which the lecturer was speaking. Mr. Watson's subject was "Great Paintings Everyone Should Know."

PHILADELPHIA

NOTES

The most important art event of October was the announcement of awards at the fine arts building of the Sesquicentennial exposition. The conservative number of honors given came as a dis-

tinct surprise after the precedent followed in previous large expositions. The members of the jury of award preferred to enhance the value of the medals by reducing the number of recipients.

When the awards were published, and many names prominent in the art world were found missing, artists looked at each other and wondered what in the world had happened. No formal statement of faith was made by the jury, but it is said that the awards took into consideration the quantity as well as the quality of work shown as indicative of sustained rather than spasmodic achievement on the part of an individual. Thus artists of the first rank who were inadequately represented were virtually *hors de combat*.

Twelve gold medals were given to painters: in the Spanish section to H. Anglada-Camarasa; in the Russian to Boris Anisfeld, in the Canadian to Lawren Harris, in the Yugoslav to Marijan Trepse, and in the Japanese to Takeuchi Suiho. No award was made in the German and French sections, but Americans carried seven of the gold medals: Emil Carlsen, Childe Hassam, Charles W. Hawthorne, Gari Melchers, Joseph T. Pearson, Jr., Leopold Seyffert and Robert Spencer.

Silver medals in painting were awarded to Wayman Adams, Ernest L. Blumenschein, Adolphe Borie, Frank Carmichael, John R. Conner, Valentin De Zubiaurre, Nicolai Fechin, W. Wallace Gilchrist, Jr., Kawai Gyokudo, Charles Hopkinson, Eric Hudson, John C. Johansen, Joza Kljakovic, Richard S. Meryman, Mariano Miguel, Maurice Molarsky, Sviatoslav Roerich, W. Elmer Schofield, Leslie P. Thompson, E. Kent K. W. Wetherill, and Jose Ramon Zaragoza.

Bronze medals in painting were awarded to Antonio Sancher Araujo, Burtis Baker, R. Sloan Bredin, John E. Costigan, Alejandro Ortiz Echaque, John F. Folinsbee, Howard Giles, Walter Goltz, Clarence R. Johnson, Hayley Lever, Joel J. Levitt, Antonio P. Martino, Marie Danforth Page, Henry B. Pancoast, Jr., Ivan Radovic, Wellington J. Reynolds, A. H. Robinson, Alice Kent Stoddard, Charles J. Taylor and Theodore Van Soelen.

Gold medals in sculpture went to Miquel Blay (Spanish), Gleb W. Derujinsky (Rus-



MY MOTHER

IVAN MESTROVIC

AWARDED GOLD MEDAL, SESQUICENTENNIAL EXPOSITION

sian), Albert Laessle, Paul Manship (American), and Ivan Mestrovic (Yugoslav); silver medals to Alexander Stirling Calder, Leo Friedlander, Masatoshi Iwai, Sergei T. Konenkov and Albin Polasek; bronze medals to Beatrice Fenton, Frederic V. Guinzburg, Yoshida Homei, Benjamin T. Kurz and, Katharine W. Lane.

In the department of water color a gold medal was conferred upon Frank W. Benson, silver medals on Walter Beck, Charles Demuth and Paul L. Gill; and bronze medals on Preston Dickinson and M. W. Zimmerman.

Awards for miniatures were gold medal to Annie Hurlburt Jackson, silver to Margaret Foote Hawley, and bronze to Eda Nemoede Casterton.

Gold medals in the department of decorative arts went to Jubei Ando, Shinschichi Iida, Otojiro Komai, Junjiro Mori, Toshiro Ohta, and Yeizo Uezaki; silver to Sozaemon

Nishimura, Shokun Ogaki, Rishichi Tanaka, and a bronze medal to Seiho Niki.

The personnel of the jury of award was Daniel Garber, Edmund C. Tarbell, Edward W. Redfield, George Oberteuffer, George Harding and George Walter Dawson, Charles Grafty and Alexander Archipenko, together with the director of the art department, Alexander Bower.

Antonio P. Martino, the youngest of all the artists to receive a medal award, held a joint exhibition during October at the Art Club with three other Philadelphia artists, George Gibbs, Walter E. Baum, and Harry Berman.

At the Plastic Club, during the last two weeks in the month, the members of the Art Teachers' Association held their fourth annual exhibition of oils, pastels, water colors, black and whites and the decorative arts.

The Pennell memorial exhibition has attracted the attention of many visitors at the Pennsylvania Museum, Memorial Hall, Fairmount Park, and, as an added feature, a comprehensive catalogue of all known works by Pennell has been compiled through the interest of the Print Club, which organization fathered the exhibition. The cataloguing was so exhaustive that it entailed much research and unearthed several prints hitherto hidden in the obscurity of private collections. An amusing result of the investigation was the discomfiture of a number of collectors who had previously flattered themselves that their collections of Pennell prints were the last word in completeness.

During the last two weeks of the month the Print Club itself installed a smaller Pennell exhibition of works not shown at the Pennsylvania Museum but loaned by members of the Club. An interesting and unusual item was a little print struck from glass, a medium which Pennell tried out during the 70's in experiments with etching. The medium, however, did not prove satisfactory, and the prints thus struck are more interesting as study material and curiosities than as art works.

Another interesting feature of the Print Club showing was the series of Louisiana etchings made by Pennell in New Orleans while he was executing his first serious commission as an illustrator. All the studies were made as illustrations for the works of George W. Cable and were presented to the

widow of the writer by Mr. Pennell and the Century Company. The prints have been loaned to the Print Club by Mrs. Robert W. Bicklé, a daughter of Mr. Cable.

Pencil portraits by Violet, Duchess of Rutland, were shown at the Rosenbach Galleries and water colors of ducks by J. D. Knaph will occupy the McClees Gallery through November.

The Pennsylvania Academy of the Fine Arts has recently acquired for its permanent collection the portrait of Henry Lorenz Viereck by Charles Grafty.

D. G.

RENAISSANCE ART AT THE BALTIMORE MUSEUM

The Baltimore Museum of Art, while still in temporary quarters, is giving its members a taste of the type of some of the permanent collections that it hopes to have in the building at Wyman's Park, for which the plans are now being drawn.

Twenty pieces of Flemish Tapestry, dating from the fifteenth to the seventeenth centuries, form the center around which other objects of the period have been installed—armor, woodcarvings, Italian majolica, Limoges enamels and bronzes. They will be on view from November 17 through December 7.

The top lighted conservatory forms an excellent setting for two Gothic tapestries and two full suits of armor lent by Duveen Brothers. In the main gallery is a beautiful seventeenth century Flemish tapestry, after cartoons by Louis Van Schoor, depicting the goddess Flora and her attendants, from the collection of French and Company. The end wall of this gallery is decorated by a large Gothic tapestry representing Hospitality, a Flemish work of the last decade of the XV century.

Between the tapestries, that serve as a foil, there is a case of superb pieces of Italian majolica lent by Duveens, another of Limoges enamels from Arnold Seligmann and Rey, Canessa and others, and a case of Italian bronzes of the period.

An exquisite relief of the Madonna and Child, by Antonio Rossellino (1427-1470) of Florence, has been given a chapel-like setting by placing it in the alcove above a carved Italian chest and with a tapestry on each side wall.

Eight paintings by Italian artists occupy a separate gallery. A Virgin and Child with accompanying Saints, signed Giovanni di Pietro da Pisa, 1423, has been lent by the Kleinberger Galleries; two panels, each with a Saint nearly life size, by Sano di Pietro, came from the Ehrlich Galleries; a Madonna and Infant Christ of the Botticelli School is the property of Knoedler and Company. A large composition by Bonifazio Veneziano, depicting the Coronation of Saint Catherine, contributed by Wildenstein and Company, is flanked by a portrait of a Lady by Pontormo and the Portrait of a Senator by Bassano, the latter having been lent by Scott and Fowles. The center of one wall is occupied by one of Sebastiano del Piombo's well-known works—the double portrait supposed to represent the Marquis of Pescara and his wife, Vittoria Colonna beloved of Michaelangelo.

From Baltimore collections have come a group of some thirty etchings including excellent examples by Dürer, Rembrandt and others of the period.

The exhibition was opened on November 16 by a reception to members and a lecture on "Italian Painters of the Renaissance" by Professor Frank Jewett Mather, Jr., of Princeton. The reception committee included: Mrs. James Bordley, Jr., Mrs. William J. Casey, Mrs. A. R. L. Dohme, Mrs. William M. Ellicott, Mrs. Hans Froelicher, Mrs. Frederick H. Gottlieb, Mrs. Henry Barton Jacobs, Mrs. J. Hemsley Johnson, Miss Florence N. Levy, Mrs. Julius Levy, Mrs. J. Hall Pleasants, Mrs. Blanchard Randall, Mrs. David M. Robinson, Miss Julia Rogers, Mrs. Edwin L. Turnbull, Mrs. Miles White, Jr., and Mrs. Hugh H. Young.

The Ballard Collection of

BOSTON NOTES Oriental rugs on view at

The Museum of Fine Arts, Boston, continues to draw many visitors to the Renaissance Court where they are hung. There are more than a hundred examples of Indian, Caucasian, Persian and Chinese rugs whose rare beauty Mr. Ballard discussed with the sympathy of a great collector at the private view held October 15, just before he sailed again for the Orient.

An exhibition by the Copley Society will

be shown in the Renaissance Court in December to be followed January 4 by the work of Paul Manship.

The first of a series of Egyptian study rooms was opened at the Museum a few weeks ago. The exhibit consists largely of material from the Predynastic and Dynastic periods, dating back to 5,000 B. C. and while it is intended primarily for students of history and art, the rare beauty of the stone vessels, the small alabaster pieces, old pottery and painted vessels, ornaments and particularly the series of unfinished statuettes cannot fail to make an aesthetic appeal to the general public.

A series of Wednesday afternoon Story Hours given by Mrs. Mary Parkman Sayward for boys and girls were started early in November and will continue through April. The subjects are taken alternately from Greek Myths and Christian Legends, St. Francis having been the first. The stories are illustrated by stereopticon views in which the symbols and attributes of the saint or hero are pointed out. After the talk, the boys and girls go into the galleries where a hunt for the subject of the day's story is carried on. Sometimes there is a special hunt for some symbol, such as the lion, which always meets with enthusiastic response from these young visitors who search in paintings, statues, reliefs, coins, frescoes and mural decorations for some treatment of the subject.

During the autumn in rapid succession in various galleries have been shown the work of Harley Perkins, Sears Gallagher, Harry Sutton, Jr., C. Scott White, Charles Curtis Allen, Frank Benson, Henry Hammond Ahl, R. H. Ives Gammell, W. H. Partridge, Henry Boles Brainerd, Elizabeth Keith, Ettore Caser, and many other exhibitors of one or two canvases. But perhaps the most stimulating one-man show in Boston so far has been that of Harley Perkins. Mr. Perkins belongs to the modern school of painting but he has retained the fundamental virtues of composition and form which were acquired under the tutelage of the Museum School of Art. He has, however, discarded what were virtues in past generations of artists but non-essentials and mannerisms today. His work is done with a minimum of detail, and there is about



THE VILLAGE CHURCH

J. ELIOT ENNEKING

ON VIEW IN THE SWEAT MEMORIAL MUSEUM, PORTLAND, MAINE, DURING DECEMBER

nature as he sees it and paints it something vigorous and elemental that finds a counterpart in modern life and feeling.

The exhibition was shown at the Rehn Gallery in New York during November and goes to Detroit early in December where the work of a group of painters (Marion Monks Chase, Charles H. Pepper, Charles Hopkinson, and Carl G. Cutler) with whom Mr. Perkins has always exhibited will be added before the entire collection goes on tour through the West.

Among recent exhibitions at The Society of Arts and Crafts, Boston and New York, a small exhibition of Ecclesiastical Embroidery was of particularly high order. The work was done by members of the Guild of Thread and Needleworkers of the Society who stinted neither time nor pains in the

making of the altar cloths, stoles, altar lace and other Ecclesiastical pieces exhibited. Another piece of finely executed needlework which has received many favorable comments, is a millefleur panel made and recently shown at the Worcester Art Museum by Mrs. Mary Grant Stearns, a member of the Boston Society of Arts and Crafts.

Mrs. Mary M. Hicks' silver resist lustre exhibition in Boston, brought to the attention of the public some creditable work in this medium. Her designs were well adapted to the shapes decorated and the depth and color of her silver lustre approach the old that is so much admired by collectors.

Silver by Arthur J. Stone, life-member and medalist of the Society, was exhibited in the colonial dining room at the recent Art-

in-Trades Exhibition at the Waldorf-Astoria Hotel, New York City.

Mural Block-Prints by Gilbert Fletcher made up an exhibition at the Newark Museum of Arts, Newark, N. J., during the past month after their initial showing at the Society Gallery, 7 West 56th Street, New York.

SOUTHERN STATES ART LEAGUE

The Southern States Art League was paid a notable compliment when its President, Professor Ellsworth Woodward, Director of the School of Art, H. Sophie Newcomb Memorial College, New Orleans, La., was invited by the Atlanta Art Association to make the address of dedication of the new High Museum in Atlanta, Georgia, October 16. At the banquet given in honor of Mrs. Joseph Madison High, donor of the building, President Woodward was introduced to the 350 guests by J. Carroll Payne, President of the Atlanta Art Association, himself a former President of the League. In addition to local artists and art patrons, Col. A. R. Lawton, President of the Telfair Academy of Arts and Sciences, Walter L. Clark, Helen M. Turner, and half a dozen other New York artists were in attendance. The Museum was opened with an exhibition from the Grand Central Galleries in New York of painting and sculpture by American artists.

Mr. Woodward reviewed the difficulties overcome by such local organizations as the Atlanta Art Association in the quarter-century of effort that has just blossomed in the acquisition of an art gallery such as the High Museum will be, and urged the establishment of an art school in connection with it. "Take good care of your artists," was the message he gave them from the Southern States Art League. "They constitute your defence against the commonplace and the standardized. It is they who realize a people's inner life, love and longing, and interpret them to the world. Art is the preservative of ideals. It is also one of the most practical of pursuits, for it dominates the markets of the world, as the French know. Consider the tribute paid by the South to industrial centers elsewhere. We buy the thing that looks the best; and looking best is not a matter of accident."

Membership in the Southern States Art

League has reached the 400 mark. Mrs. E. O. Lovett of Houston, Texas, is chairman of the membership committee.

The appointment of Mr. J. ARTHUR MAC LEAN GOES TO TOLEDO MUSEUM as Curator of Oriental Art at the Toledo Museum of Art has lately been announced. Mr. MacLean has for the past

three years been Director of the John Herron Art Institute of Indianapolis, from which post he has but lately resigned. Before going to Indianapolis he was for two years Assistant Director and Curator of Oriental Art of the Art Institute of Chicago. Previous to that time he was a member of the staff of the Cleveland Museum.

His early training in his chosen subject was under the tutelage of the eminent Orientalist Okakura Kakuzo, with whom he was associated at the Museum of Fine Arts in Boston, expertizing this Museum's collection of Chinese and Japanese art. He later accompanied Dr. Denman W. Ross of Harvard on a trip around the world and under his guidance familiarized himself with the Oriental collections of Europe and the Far East.

Mr. MacLean is Secretary of the Association of Art Museum Directors of the United States and Canada. He is a member of the Oriental Society of America, the Archaeological Institute of America, and the National Education Association. He is also chairman of the Art School Committee of the Federated Council on Art Education, Counsellor of the American Association of Museums and a Trustee of the Children's Museum of Indianapolis.

The small Oriental collection of the Toledo Museum to which a number of important additions have been made in recent years was reinstalled upon the opening of the completed building in a much larger gallery which allows a considerable space for expansion even in its present quarters. As the Toledo Museum is further enlarged, more galleries will be provided for Oriental Art as well as the other collections of the Museum some of which are already of international importance.

Mr. MacLean assumes his duties in Toledo early in December. The present Oriental collection will be thoroughly expert-

ized and recorded by him and later will be developed to take its proper place with the other collections of the Museum.

Like a flock of migrating birds the painters have come back to Paris, and the art year begins with the Salon d'Automne which opens on November 5. (It is said that the Jury has been more severe than hitherto in judging the work of "advanced" artists.) Unlike the birds, however, at this season, the artists have come back chiefly from the Midi, from such towns and villages as Cassis, Sanary, Saint-Tropez, La Ciotat. Formerly, it was Brittany and Normandy that attracted the largest numbers, but now the fashion has changed and they prefer the south where they can paint outdoors from June to September.

Several small exhibitions have anticipated the Salon d'Automne. At the Musée des Arts Décoratifs (Pavillon Marsan of the Louvre) the Citroën Central African Expedition exhibits the specimens of Negro Art collected during this journey of 20,000 kilometres in automobiles, among which there are some strange and striking paintings and sculptures, besides all sorts of ethnological and zoological documents, photographs, dioramas, etc. The collection was made by those intrepid explorers, Messieurs Haardt, Audouin and Dubreuil. One wonders if these exotic art forms will produce any curious reaction—as they have done before—on the younger painters and sculptors, resulting in some ephemeral phase of queeriness. Anything can be expected from the international art colony of Paris.

Another interesting small exhibition is at the Comédie des Champs Elysées, the theatre directed by that original producer, scenic artist and actor, Louis Jouvet, where the pictures are hung on the long five-story staircase and well arranged by Madame Granoff, some lovely Laprades, and other pictures by Friesz, Pierre Dubreuil, Foujita, Ceria, Manguin, and some younger men like Gaigneron, Jean Saint-Paul, Oudot.

An important sale is announced for October 20 at the Hotel Drouot of canvases by Maurice Denis, Segonzac, Vlaminck, Dufy and others, including an especially fine group by Utrillo—his "Porte Saint-Denis," "L'Eglise Blanche," "Square Saint-

Pierre." And on October 28 some pictures from the collection of the late John Quinn of New York will be sold at the Hotel Drouot. This is an opportunity warmly welcomed by French art lovers and buyers. Among the seventy-two titles are works by Cézanne, Derain, Dufy, Marie Laurencin, Henri Matisse, Henri Rousseau ("Le Douanier Rousseau"), Pissarro, Segonzac, etc. Critics are excited over the return to France of these modern pictures, especially Henri Rousseau's "Bohémienne Endormie," a picture which at the first glance of the uninitiated looks as if it were an unusual illustration for a fairy tale: a wandering gypsy woman lies asleep on the sands of a desert, her mandolin and a jug by her side, and behind her, not too near as yet, an immense lion seems to be seeking his prey. Further examination of this strange picture works a certain charm in the spectator, a certain mysterious terror and fascination, supposing that his imagination responds to that of the painter. It might be the work of a primitive, translated into modern expression and reduced to its simplest terms, with all superfluous details cut out.

The question of the influence of French Art in America is illuminatingly handled by M. Louis Réau in his new book "*L'Art Français aux Etats-Unis*" (M. Laurens). The author points out that this influence was at its height during the thirty or forty years following our independence. At that time the French Revolution had driven away many artists and architects who had nothing to do in their mother country. The greatest of these artists were Houdon, David d'Angers and Bartholdi, and Houdon and Bartholdi both went to America. The book is very informing. For instance, Bartholdi's Statue of Liberty was not, as is generally supposed, a gift to the United States from the French government, in honor of the centennial of American independence, but of a private committee of French Republicans who wanted to "manifest against the dictatorship of Napoleon III."

The American sculptress, Brenda Putnam, is in Paris for a few days on her way to Florence where she has taken a studio for the winter. Miss Putnam has just completed a bust of Harold Bauer upon which she has been at work for some years, sometimes in despair of ever completing it satis-

factorily owing to the changing expression and constant alterations in the model's physiognomy. She told him "You never look the same for five minutes at a time," to which he replied "I never feel the same for five minutes at a time." Bauer has been giving some concerts here with his usual success. The audience last night, at the second recital, was excessively enthusiastic, even after a rather stiff program including the Brahms Variations and Fugue on a theme of Handel's. Forced to play an encore at the end of his program, Mr. Bauer gave us a delightful little piece written by Beethoven at the age of sixteen, which was discovered at the British Museum among some Mozart MSS. and recognized by a perspicacious expert.

LOUISE MORGAN SILL.

An International Conference on the Art of the Orient, in which the foremost Orientalists of Europe, as well as of this country, took part, was held in New York, Philadelphia and Washington from October 29 to November 3, inclusive. This conference, which was called and held under the auspices of the College Art Association, of which Professor John Shapley of New York University is president, began its meetings in New York, visiting the Morgan Library and discussing the Byzantine manuscripts contained therein; and also the collections of the Metropolitan Museum of Art. In Philadelphia visits were paid to the Widener Collection, the Persian exhibit at the Sesquicentennial, the notable loan collection of Persian art at the Pennsylvania Museum, the University of Pennsylvania Museum and several private collections. Meetings in Washington were held at the Freer Gallery and the private textile museum owned by Mr. George H. Myers of that city.

The occasion for holding the conference in this country is said to have been largely the assemblage at the Pennsylvania Museum and in the Fine Arts Department of the Sesquicentennial, of important loan collections of Persian Fine Arts. Among the celebrated Orientalists in attendance were Lawrence Binyon of the British Museum; Gaston Migeon of the Louvre; Dr. Ernest Kuehnelt of the Kaiser Frederick Museum

and Dr. Otto Kummel of the East Asiatic Museum of Berlin; Professor Ernest Dietz of the University of Vienna; and Professor Gabriel Millet of the Sorbonne.

The autumn season for the smaller London Galleries, to which I alluded in my last month's notes, has this year a great deal that is of special interest. The Magnasco Society was founded two years ago with the express object of bringing forward the claims of painting, in Italy especially, from the end of the XVIth to the mid-XVIIIth centuries. The name of Magnasco was evidently chosen as a starting-point for this period of art, which, often contemptuously dismissed under the title of Baroque, has yet, with all its faults, many claims on our interest: that brilliant Genoese painter Alessandro Magnasco is, in fact, a link which leads as far as even Guardi, but his works (though he appears in the Brera and Hague Galleries) are difficult to get at, and this year only one example, a remarkable painting of "Don Quixote," lent by Professor Grassi, appeared in the exhibition at Messrs. Agnew's Galleries in Old Bond Street. One of the finest paintings there shown is the "Bacchanal" by Nicholas Poussin.

The St. George's Gallery has an interesting group of "Contemporary English Water-color" artists, among whom I noted Connard, McBey, Allan McNab, Roger Fry and Pauline Konody. The tendency in this group seems to be to accentuate line to some extent at the expense of color. I consider this tendency quite good, and a merciful escape from the sloppy drawing of which we have had too much.

The Fine Art Society is now giving a most interesting exhibition of Big Game (paintings and etchings) as a memorial show of the late Wm. Kuhnert. Kuhnert, it is said, painted a larger number of animal species than any other painter has yet attempted; the tiger, elephant, leopard, wild cat, lion, the beautiful African antelopes, and the Kaffir buffaloes all appear in his canvases; though to my mind he excels in his lions and buffaloes. The world certainly lost a very great animal painter of wild life when William Kuhnert died on February 11 of this year of 1926.

S. B.



SILVER DRINKING CUP OWNED AND USED BY GENERAL FRANCIS F. MARION DURING THE REVOLUTIONARY WAR —ATTRIBUTED TO SAMUEL DROWNE, 1749-1815.

THE MARION CUP

During this sesquicentennial year, when everything pertaining to Revolutionary times seems to be coming out of hiding, a friend sends us a photograph of an old silver cup, interesting not only because of its graceful form and beauty of decoration, but also because it was owned and used by that dashing and picturesque officer in the Revolutionary Army, Gen. Francis F. Marion, and is still preserved in the family of one of his descendants.

It is of embossed work, surrounded by two raised and ornamented bands about a quarter of an inch wide, and stands on a smooth slightly flared base a half inch wide. The handle is simple and slender. The cup holds about half a pint. There are four marks on the bottom corresponding to hall marks, but not arranged in the same way. One seems to be a crown but all are nearly obliterated. From the style of decoration it is thought by some that this was the work of Samuel Drowne, whose dates are given as 1749-1815. The pattern is worn and rubbed and there is a small place close to the rim that looks almost battered. Here, also, are two letters, M. G.

There is a tradition in the family that this

cup accompanied General Marion on his campaigns and that it was always carried in the coach on long rides from plantation to plantation.

Dr. Edgar L. Hewett, Director of the School of American Research in Santa Fe, New Mexico, and also a vice-president of the American Federation of Arts, is now in Europe, accompanied by Mrs. Hewett, attending the biennial session of the International Congress of Americanists in Rome, where Dr. Hewett presented a paper on "The Revival of Ancient American Arts." Dr. Hewett expects to spend three months in North Africa studying ancient desert civilizations.

The Boston Independent Art Association, organized last spring along lines similar to those of the New York Independent Association, will have its first exhibition in January. An old Beacon Hill barn has been remodeled to serve as a gallery, and so large and so well arranged is it that it promises to outstrip all other galleries in Boston in size and convenience. While the organization is sponsored largely by Boston artists, its membership is open to painters from all parts of the country. Further information may be had by addressing The Secretary of the Independent Art Association, 36 Joy Street, Boston, Mass.

An exhibition of paintings and wood panels by Fernando Amorsolo, a Filipino painter, was shown at the Art Center, New York, during November. This marked the first exclusive showing in the United States of the work of a native Philippine Islander. One of the purposes of the exhibition was to acquaint the American public as far as possible by this means with the cultural progress that has been made in the Philippines and to show to those who have not visited that country some of the beauty of its landscape. Mr. Amorsolo received his early artistic training in the School of Fine Arts of the University of the Philippines. He later studied in Spain, Italy and France, after which he returned to Manila, where he now has his studio.

There was also on view at the Art Center during November an exhibition of small bronzes and terra-cottas by Paul Fjelde, a Minnesota sculptor.

BOOK REVIEWS

FAMOUS PRINTS. Masterpieces of Graphic Art Reproduced from Rare Originals. With an Introduction and Critical Notes by Frank Weitenkamp, Curator of Prints, New York Public Library, and Author of "How to Appreciate Prints," "American Graphic Art," "The Etching of Contemporary Life," etc. Charles Scribner's Sons, New York, Publishers. Price, \$30.00.

A more beautiful book has rarely come from the press than this. Not only is it finely printed, but exquisitely illustrated. There are no less than seventy plates, all of which reproduce in actual size the originals, except where that size exceeds a limit of 8 x 10 inches. These are facsimile reproductions and are so admirably made that they very closely approximate the originals, more closely than any reproductions made by mechanical process up to within the last two years. What wonderful work those who have made these reproductions have accomplished; how truly they interpret the spirit of the originals! The very technique of the engraver and etcher is manifested and the quality of the printing could not be improved. There is a certain intimacy which an original print establishes between the artist and the print lover, a subtle relationship which as a rule is lost through reproduction, that here to an extraordinary degree is maintained.

Mr. Weitenkamp, the author, is a foremost authority on prints and print making, and none is better qualified to assemble such a collection of representative works than he. Obviously, as he says, his selection will not satisfy everyone, each connoisseur and collector has his favorites; but it is a splendid company that Mr. Weitenkamp has got together and if, perchance, some favorites are omitted, the majority will agree that no unworthy lights have been let in.

Twenty-seven of the illustrations are of etchings, one is an aquatint, twenty-one are line-engravings, four mezzotints, one a stipple engraving, seven woodcuts, two wood engravings and seven lithographs. In a few instances more than one example is shown of the work of a master. For instance, there are four plates each by Rembrandt and Dürer; four by Whistler—two etchings and two lithographs; and two by Haden. If we

are not mistaken the only artist who is still living whose work is included is Timothy Cole, our own American wood engraver.

With each print there goes a page of text setting forth opinions and estimates in relation thereto by leading authorities. These Mr. Weitenkamp in each instance skillfully introduces with a paragraph of his own. It is as if one were privileged, through his introduction, to talk these prints over with those who, through expert knowledge and sympathetic understanding, have qualified as critics. What a delight to have all this brought together for us and made available in a single volume!

The author says that in the present book is offered "a compact review of this field of art" in the form of a number of reproductions, accompanied by notes and by quotations from accredited authorities. "It is not," he says, "a Cook's tour through the field of prints, but a rambling in pleasant places, a rich feast of fine delights, not necessarily to be assimilated in its entirety nor all at once, but, like a good friend, to be always there to go back to and enjoy with that intimacy of enjoyment that forms the great charm of the print." None could better sum up the character and the charm of this handsome volume. It is indeed a book which offers hours of pleasure to the print lover and which promises to open new avenues of delight to those who are susceptible yet have not had the privilege heretofore of meeting these masters, as it were, face to face.

IN QUEST OF THE PERFECT BOOK by William Dana Orcutt. Little Brown and Company, Boston. Price, \$5.00.

One of the most delightful books that has come to the reviewer's desk is this which deals not alone with a quest for perfection but with art generally in the finer and better sense. Thirty-five years ago the author of this volume awoke to a realization of the fact that in the building of a book there was opportunity for real adventure and the exercise of art. After an apprenticeship at the University Press of Cambridge, Mass., he went to Italy and made the acquaintance of Dr. Guido Biagi, keeper of the Laurenziana Library at Florence, and through him came in contact with the beautiful hand-

printed books of the Renaissance—those great humanistic documents which are indeed great works of art. The beauty of their type set fire to his imagination and from them he himself designed a type face of great beauty, which has been since used to print fine volumes. His press brought him in friendly association not only with the great Biagi and other scholarly book-lovers, but with a number of well-known authors, not least among whom were Bernard Shaw, Maurice Hewlett and Henry James, whose conversations he reports with delightful intimacy—conversations which dealt primarily with the common interest—the book. When a student at Harvard, Mr. Orcutt had as his professor of art, Charles Eliot Norton, whose influence in upbuilding the appreciation of art and understanding its far-reaching significance has been widely felt. Mr. Orcutt pays Mr. Norton high tribute as teacher and friend. His description of a meeting between Prof. Norton and Dr. Biagi will remain long in the memory of those who read this fascinating book. While avowedly writing of typography and book building, Mr. Orcutt opens the door to a better understanding of all art and demonstrates through his Arabian-Knights tales of his own adventures the joy that may be found in a pursuit of this kind.

ART STUDIES, Medieval, Renaissance and Modern, edited by members of the Departments of the Fine Arts at Harvard and Princeton Universities. Harvard University Press, Cambridge, Mass., publishers. Price, \$7.50.

This is an occasional publication similar in style and character to the other "extra numbers" of the *American Journal of Archaeology*, published in book form by the Harvard University Press. It comprises ten essays by distinguished authorities on widely diverse subjects: "The Origin of Gilbert Stuart's Style" by Frank Jewett Mather, Jr.; "Decorative Forms of the First Romanesque Style" by J. Puig y Cadafalch; "An Eighth-Century Statue from Tun Huang with Chinese and Japanese Parallels" by Langdon Warner; "Vecchietta" by Frederick Mortimer Clapp; "Chinese 'Grape and Sea-Horse' Mirrors" by Hamilton Bell; "A Drawing by Antonio Pollaiuolo" by Alfred H. Barr, Jr.; "Paray-Le-Monial et Cluny" by C. Oursel; "Leonardo da Vinci, Sculptor"

by Ramond S. Stites; "Fact and Inference in the Matter of Jamb Sculpture" by Georgiana Goddard King; and "The Tombs at Paco de Sousa" by J. Monteiro d'Aguiar. One of these essays, that on "Paray-Le-Monial et Cluny" by C. Oursel" is in French. All the others are in English. Numerous half-tone illustrations are provided. These essays are undoubtedly a contribution to scholarship, an urge to greater scholarship on the subject of art. Only those who can boast the most expert knowledge could venture to criticize the subject matter presented, but from the viewpoint of the laymen there is a certain incongruity to be noted in the wide diversity of theme set forth, for even a nimble mind finds it difficult to leap from century to century, medium to medium, nation to nation, as that of the reader of this volume is obliged to do. From the standpoint of book-making the volume commends itself, but the quality of the halftone illustrations certainly leaves considerable to be desired.

THE PAINTER'S METHODS AND MATERIALS by Prof. A. P. Laurie, M. A., professor of Chemistry to the Royal Academy. J. B. Lippincott Company, Philadelphia, publishers. Price, \$6.00.

This book has been written avowedly for the craftsman, painter in oil, water color, tempera and frescoes, and deals with methods, and properties of materials. It is the result of a life-time of experimentation, supplemented by the results of experimentation on the part of other well-known painters and students of painting, and is an exceedingly interesting and valuable treatise for those who are, through force of necessity, self-taught, as well as of interest to all who wish to better understand the technique of this branch of art.

The Grand Central Art Galleries have just closed a successful exhibition in Atlanta, Georgia. It was opened on the 16th of October by a brilliant dinner party to 300 people in the ballroom of the Biltmore Hotel. The largely attended reception was held at the gallery the following afternoon. The occasion was the opening of the new High Gallery of Art which has recently been presented to the city. The sales of pictures in this exhibition were most satisfactory and a great deal of interest was aroused.

A. F. A. TRAVELING EXHIBITIONS

Schedule—December, 1926

METROPOLITAN MUSEUM COLLECTION	Lincoln, Nebr.
PAINTINGS BY CANADIAN ARTISTS	Harrisburg, Pa.
PAINTINGS BY FIVE DISTINGUISHED AMERICAN ARTISTS	Atlantic City, N. J.
THIRTY-FOUR RECENT PAINTINGS BY AMERICAN ARTISTS	Jackson, Mich.
THIRTY PAINTINGS BY CONTEMPORARY ARTISTS	Shreveport, La.
PAINTINGS BY WILLIAM P. SILVA	Emporia, Kans.
PORTRAIT OF ABRAHAM LINCOLN BY DOUGLAS VOLK (School circuit)	{ Columbus City, Nebr. Kearney, Nebr. Peru, Nebr.
1926 WATER COLOR ROTARY EXHIBITION	Binghamton, N. Y.
ORIGINAL ILLUSTRATIONS (chiefly in color)	Grand Rapids, Mich.
WOOD-BLOCK PRINTS BY ELIZABETH KEITH	New Bedford, Mass.
PHOTOGRAPHS OF GREEK ARCHITECTURE	New Bedford, Mass.
AMERICAN COSTUME SILKS	Menomonie, Wis.
AMERICAN POTTERY	{ Elkhart, Ind. Nashville, Tenn.
CLEVELAND SCHOOL OF ART EXHIBIT	Paola, Kans.
COLLEGE CIRCUIT EXHIBITION—PAINTINGS FROM THE METROPOLITAN MUSEUM (GROUP A)	Andover, Mass.
COLLEGE CIRCUIT EXHIBITION—PAINTINGS FROM THE METROPOLITAN MUSEUM (GROUP B)	Clinton, S. C.
COLLEGE CIRCUIT EXHIBITION—CONTEMPORARY AMERICAN PAINTINGS (GROUP A)	{ Lincoln, Nebr. Wayne, Nebr.
COLLEGE CIRCUIT EXHIBITION—CONTEMPORARY AMERICAN PAINTINGS (GROUP B)	Albany, N. Y.
COLLEGE CIRCUIT EXHIBITION—WOOD-BLOCK PRINTS AND ETCHINGS	Baton Rouge, La.
COLLEGE CIRCUIT EXHIBITION—REPRODUCTIONS OF PAINTINGS BY THE GREAT MASTERS (GROUP A)	Appleton, Wis.
COLLEGE CIRCUIT EXHIBITION—REPRODUCTIONS OF PAINTINGS BY THE GREAT MASTERS (GROUP B)	Athens, Ga.
COLLEGE CIRCUIT EXHIBITION—50 PICTURES BY THE BOSTON SOCIETY OF WATER COLOR PAINTERS	Greeley, Colo.
(Other engagements pending)	

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